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SOME ACCOUNT
OF THE
ENGLISH STAGE,

FROM THE
RESTORATION IN 1660 TO 1830.

IN TEN VOLUMES.

Εἰ δὲ τι παρωπται, ἢ οὐκ ἀκριβῶς ἀνείληπται, μὴδεὶς ἡμᾶς γραφετῶ μεμψεύς,
ἐννοῶν ὡς πεπλανημένην ἱστορίαν συνελεξάμεν. — EVAGRIUS, p. 473.

IF ANY THING BE OVERLOOKED, OR NOT ACCURATELY INSERTED, LET
NO ONE FIND FAULT, BUT TAKE INTO CONSIDERATION THAT THIS
HISTORY IS COMPILED FROM ALL QUARTERS.

VOL IV.

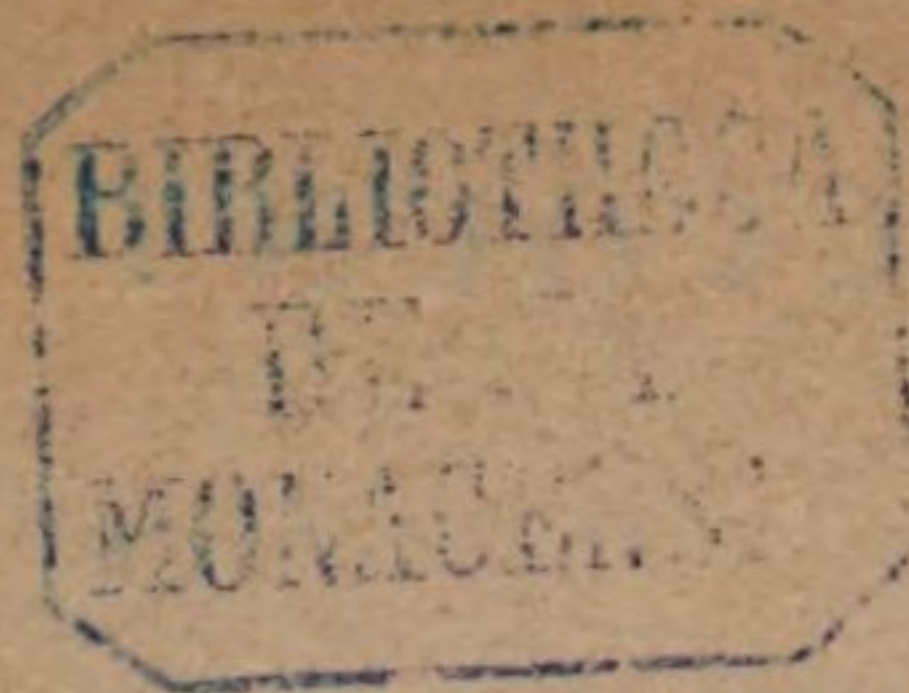
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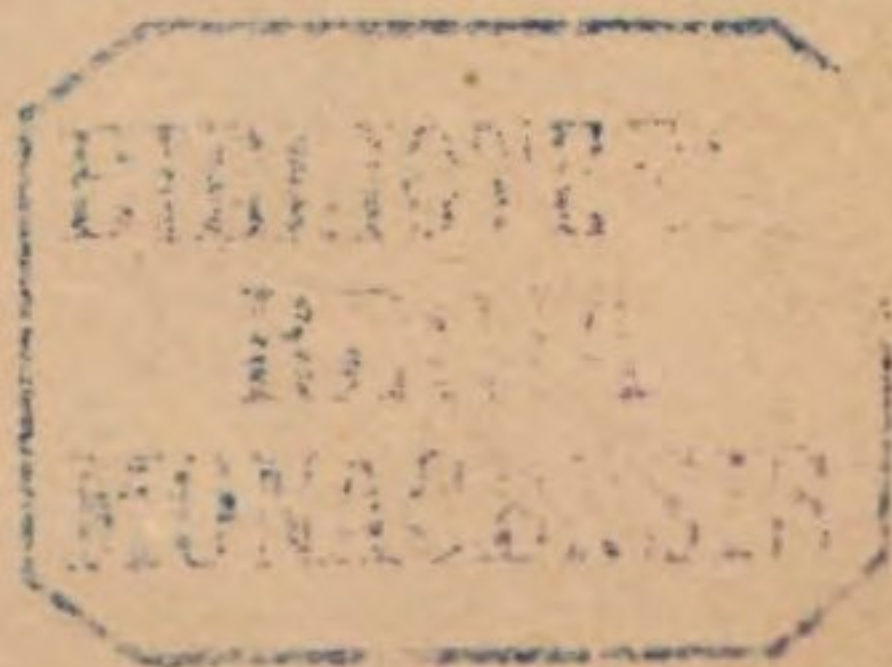
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SOME ACCOUNT
OF THE
English Stage from the Restoration
IN 1660 TO 1830.

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München

D. L. 1741-1742, IN CONTINUATION.

BEN JOHNSON died in August—he acted Foresight May 25th and in the Rehearsal the next night, which was probably his last performance—he was in his 77th year and stayed on the stage to the last, but the very dregs of his acting were respectable—he was proud of being of the same name with the Poet and excelled particularly in his plays—viz. in Wasp in Bartholemew Fair—Corbaccio—Ananias—and above all in Morose—he came to D. L. in 1695—Downes in 1708 says he was happy in Hothead in Sir Courtly Nice, and in several other characters, and was a true copy of Underhill—Davies thought his Capt. Bluff as complete a piece of acting as he ever saw, tho' his person was much against him, as he was then old and thin and consequently ill suited in his appearance for a bully—Johnson used to fix his large speaking blue eyes on the person to whom he was talking



and was never known to have wandered from the stage to any part of the theatre—he was a most correct and chaste actor, but wanted that warmth of colouring, which some comedians give to their characters—(*Davies*)—Lloyd in his poem of the Actor says—

“ Old Johnson once, tho’ Cibber’s perter vein
 “ But meanly groups him with a num’rous train,
 “ With steady face and sober hum’rous mein,
 “ Fill’d the strong outlines of the Comic scene.
 “ What was writ down with decent utt’rance spoke,
 “ Betray’d no symptom of the conscious joke;
 “ The very man in look, in voice, in air,
 “ And tho’ upon the stage, appear’d no Play’r.”

Johnson’s characters—selection only.

D. L. 1696. *Sir William Wisewou’d in Love’s last Shift—*Capt. Driver in Oronooko.

1697. *Coupler in Relapse.

1698. *Sieur Bondevelt in Campaigners.

1699. *Lyrick in Love and a Bottle—*Alderman Smuggler in Constant Couple.

1700. *Alphonso in Pilgrim altered.

1701. *Capt. Fireball in Sir Harry Wildair.

1702. *Sable in Funeral—*Balderdash and *Alderman in Twin Rivals.

1703. *Woodcock in Tunbridge Walks—*Sir Toby Doubtful in Love’s Contrivance.

1704-1705. Sir Paul Squelch in Northern Lass—Obediah in Committee.

1705-1706. *Sago in Basset Table.

Hay. 1706-1707. Corbaccio in Volpone—Doodle in London Cuckolds—Gravedigger in Hamlet—Testimony in Sir Courtly Nice—Sulpitius in Caius Marius—Fumble in Fond Husband—Tom Shacklehead in Lancashire Witches—Moody in Sir Martin Marrall—Wasp in Bartholemew Fair.

1707-1708. Morose in Silent Woman—*Sir Solomon Sadlife in Double Gallant—Hecate.

D. L. 1708. Polonius — Foresight — Sir David Duncie in Soldier's Fortune—Raison in Greenwich Park—Sir Rowland Rakehell in Love for Money—Jacomio in Libertine—Caliban.

1708-1709. Gripus in Amphitryon—Fernando in Fatal Marriage—Gomez in Spanish Fryar—Clodpate in Epsom Wells—Bluff in Old Batchelor—Savil in Scornful Lady—Ananias in Alchemist—Mufti in Don Sebastian.

Hay. 1709-1710. Sir Peter Pride in Amorous Widow—*Sir David Watchum in Man's Bewitched.

D. L. 1710-1711. Ned Blunt in Rover—*Snuffle in Injured Love—Governour in Spanish Wives.

1711-1712. Old Jollyman in Madam Fickle.

1713-1714. Sir Godfrey Plus in Puritan.

1714-1715. *Sir John English in Country Lasses—*Squire Thomas in What d'ye call it.

1715-1716. *Vellum in Drummer — Palmer in Comical Revenge.

1723-1724. Gardiner in Henry 8th.

1728-1729. *Lucas in Village Opera.

1730-1731. *Willy in Highland Fair.

Hay. 1733-1734. *Dr. Mummy in Mother in Law—at D. L. Shallow in Henry 4th part 2d.

D. L. 1734-1735. Shallow in Merry Wives of Windsor.

1740-1741. Old Gobbo in Merchant of Venice.

* *Originally.*

C. G. 1741-1742.

Oct. 8. Provoked Wife——13. Richard 3d.

16. As you like it—2d time.

Nov. 11. Winter's Tale—first time—acted 5 times successively.

Dec. 29. Drummer. Sir George Truman = Ryan : Vellum = Hippisley : Tinsel = Chapman : Coachman = Woodward : Lady Truman = Mrs. Bellamy. (*From B. M.*)

Jan. 1. London Cuckolds. Ramble = Ryan : Townly = Hale : Wiseacre = Hippisley : Doodle = Mullart : Dashwell = Woodward : Loveday = Chapman : Eugenia = Mrs. Hale : Peggy = Mrs. Vincent : Engine = Mrs. Mullart : Jane = Mrs. Kilby, and the Lady No = Mrs. Pritchard.

4. At the particular desire of several persons of Quality. Relapse. Lord Foppington = Cibber Sen. : —on the nights when he performed, no other person's name was put in the bill.

5. Conscious Lovers. Young Bevil = Hale : Tom = Chapman : Myrtle = Ryan : Sealand = Rosco :

Cimberton = Hippisley : Indiana = Mrs. Horton : Phillis = Mrs. Pritchard.

7. Relapse. Lord Foppington = Cibber Sen.

8. As you like it. Touchstone = Chapman : Jaques = Ryan : Orlando = Hale : Adam = Bridgewater : Amiens = Roberts : Oliver = Cashell : Duke Sen. = Stephens : Duke Frederick = Rosco : Rosalind = Mrs. Pritchard : Celia = Mrs. Vincent.

9. Rover. Ned Blunt = Mullart : Willmore = Ryan.

11. Old Batchelor. Heartwell = Bridgewater : Bellmour = Ryan : Fondlewife = Hippisley : Sir Joseph Wittol = Woodward : Noll Bluff = Rosco : Setter = Chapman : Lætitia = Mrs. Horton : Belinda = Mrs. Pritchard : Araminta = Mrs. Hale :—at the bottom of the bill Mrs. Porter was advertised for Queen Elizabeth, but she did not play the part till Feb. 4th.

12. Country Wife. Horner = Ryan : Pinchwife = Bridgewater : Sir Jasper Fidget = Hippisley : Sparkish = Chapman : Harcourt = Hale : Mrs. Pinchwife = Mrs. Pritchard : Lady Fidget = Mrs. Mullart.

13. Provoked Husband. Lord Townly = Ryan : Sir Francis Wronghead = Hippisley : Manly = Bridgewater : Count Basset = Chapman : Lady Townly = Mrs. Pritchard.

14. Recruiting Officer. Plume = Ryan : Brazen = Chapman : Balance = Bridgewater : Kite = Rosco : 1st Recruit = Hippisley : Sylvia = Mrs. Pritchard.

15. Funeral. Lord Hardy = Hale : Trim = Chapman : Campley = Woodward : Trusty = Bridgewater : Sable = Hippisley : Puzzle = Rosco : Lady Brumpton = Mrs. Horton.

18. Relapse. Lord Foppington = Cibber Sen.

19. Double Gallant. Atall = Chapman : Sir Solo-

mon Sadlife = Hippisley : Careless = Hale : Lady Sadlife = Mrs. Pritchard : Lady Dainty = Mrs. Horton.

20. Pilgrim. Pedro = Ryan : Alphonso = Hippisley : Roderigo = Bridgewater : Mad Taylor = Woodward : Alinda = Mrs. Vincent : Juletta = Mrs. Pritchard.

21. Winter's Tale. Leontes = Stephens : Polixenes = Ryan : Florizel = Hale : Camillo = Bridgewater : Antigonus = Rosco : Clown = Hippisley : Autolycus = Chapman : Hermione = Mrs. Horton : Perdita = Mrs. Hale : Paulina = Mrs. Pritchard.

23. Way of the World. Mirabell = Ryan : Fainall = Hale : Witwou'd = Chapman : Petulant = Woodward : Sir Wilful Witwou'd = Hippisley : Waitwell = Rosco : Millamant = Mrs. Horton : Mrs. Marwood = Mrs. Pritchard : Lady Wishfort = Mrs. James : Foible = Mrs. Kilby.

26. Strategem. Archer = Ryan : Scrub = Hippisley : Aimwell = Hale : Foigard = Rosco : Sullen = Bridgewater : Gibbet = Chapman : Mrs. Sullen = Mrs. Horton : Cherry = Mrs. Hale.

27. Love makes a Man. Clodio = Chapman : Don Lewis = Hippisley : Carlos = Hale : Sancho = Woodward : Louisa = Mrs. Horton.

29. Merry Wives. Shallow = Chapman : Slender = Woodward : Mrs. Quickly = Mrs. Mullart :—see March 27 1740.

Feb. 2. Oronooko. Oronooko = Ryan : Aboan = Stephens : Governor = Bridgewater : Daniel = Hippisley : Imoinda = Mrs. Horton : Widow Lackit = Mrs. Woodward : Charlot Weldon = Mrs. Pritchard : Lucy Weldon = Mrs. Hale.

4. Albion Queens. Norfolk = Ryan : Queen Mary = Mrs. Horton : Queen Elizabeth = Mrs. Porter.

5. Rule a Wife. Leon = Bridgewater : Copper Captain = Ryan : Estifania = Mrs. Horton : Old Woman = Mr. Hippisley.

12. Cibber Sen. acted Shallow in Henry 4th.

15. Mrs. Porter's bt. Unhappy Favourite. Essex = Ryan : Southampton = Hale : Queen Elizabeth = Mrs. Porter : Rutland = Mrs. Horton : Nottingham = Mrs. Pritchard.

16. School boy. Master Johnny = Woodward : Major Rakish = Hippisley : Young Rakish = Hale.

17. Miser. Lovegold = Hippisley : Ramilie = Chapman : Mariana = Mrs. Horton : Lappet = Mrs. Pritchard.

18. Hamlet. Hamlet = Ryan : Ghost = Stephens : King = Bridgewater : Laertes = Hale : Horatio = Cashell : Polonius = Hippisley : Osrick = Woodward : 1st Gravedigger = Rosco : Queen = Mrs. Pritchard : Ophelia = Mrs. Vincent.

19. Mistake. Carlos = Ryan : Lorenzo = Hale : Sancho = Hippisley : Lopez = Rosco : Leonora = Mrs. Horton : Jacinta = Mrs. Kilby.

20. Henry 4th. Shallow = Cibber Sen.

22. Gamester = Young Valere = Hale : Hector = James : Dorante = Hippisley : Marquis of Hazard = Woodward : Lady Wealthy = Mrs. Horton :— Chapman was probably ill, as he did not play Lopez nor Hector.

24. Albion Queens—as before.

26. Cibber Sen. acted Sir Novelty Fashion 1st time for 12 years.

27. She wou'd if she cou'd. Sir Oliver Cockwood = Hippisley : Sir Joslin Jolly = Marten : Courtall = Ryan : Freeman = Hale : Rakehell = Chapman :

Lady Cockwood = Mrs. James : Ariana = Mrs. Horton : Gatty = Mrs. Vincent.

March 2. Unhappy Favourite—as before.

6. Mrs. Pritchard's bt. Provoked Husband—with Honest Yorkshireman. Muckworm = Hippisley : Gaylove = Salway : Sapskull = Woodward : Slango = Bencraft : Blunder = Marten : Arbella = Miss Hill-yard : Combrush = Mrs. Pritchard.

13. Fatal Marriage. Biron = Bridgewater : Villeroy = Ryan : Fernando = Hippisley : Jaqueline = Woodward : Isabella = Mrs. Porter.

15. Ryan's bt. Spanish Fryar. Dominic = Bridgewater : Gomez = Hippisley : Lorenzo = Ryan : Torismond = Hale : Queen = Mrs. Horton : Elvira = Mrs. Pritchard :—with Honest Yorkshireman.

16. Double Dealer. Maskwell = Rosco : Sir Paul Plyant = Hippisley : Brisk = Chapman : Careless = Ryan : Mellefont = Hale : Lord Touchwood = Bridgewater : Lady Touchwood = Mrs. Pritchard : Lady Froth = Mrs. Horton.

18. Mrs. Horton's bt. Jane Shore. Hastings = Hale : Dumont = Bridgewater : Gloster = Ryan : Jane Shore = Mrs. Horton : Alicia = Mrs. Porter.

22. Hippisley's bt. She wou'd and she wou'd not. Trappanti = Chapman : Don Manuel = Hippisley : Soto = Woodward : Hypolita = Mrs. Pritchard.

25. For bt. of Widow Milward and her 4 children. Quin acted Cato——Mrs. Milward says, that many persons who had taken tickets at her former benefit could not get room, and that their tickets would be received on this night, Mr. Rich having generously given her the use of his theatre.

27. Bridgewater's bt. Love for Love. Ben =

Bridgewater : Valentine = Hale : Tattle = Chapman : Foresight = Hippisley : Sir Sampson Legend = Marten : Scandal = Cashell : Jeremy = Woodward : Angelica = Mrs. Horton : Mrs. Frail = Mrs. Pritchard : Mrs. Foresight = Mrs. Woodward : Nurse = Mrs. Marten : Miss Prue = Miss Georgiana Bellamy, who never appeared on any stage before.

29. Chapman acted Bayes for his bt.

30. Recruiting Officer. Bullock = Woodward.

April 1. Amorous Widow. Barnaby Brittle = Hippisley : Lovemore = Hale : Merryman = Woodward : Mrs. Brittle = Mrs. Horton.

3. Jane Shore—as before.

10. Mourning Bride. Osmyn = Ryan : King = Hale : Gonzalez = Bridgewater : Zara = Mrs. Porter : Almeria = Mrs. Horton.

19. Woodward's bt. Fair Quaker of Deal. Mizen = Woodward : Flip = Rosco : Worthy = Ryan : Sir Charles Pleasant = Hale : 1st Sailor = Hippisley : Dorcas Zeal = Mrs. Hale : Arabella = Mrs. Bellamy : Belinda = Mrs. Bland :—with Orpheus and Eurydice. Harlequin = Woodward : Drudge = Hippisley.

20. Love's last Shift. Sir Novelty Fashion = Woodward : Loveless = Ryan : Sir William Wise-wou'd = Hippisley : Elder Worthy = Bridgewater : Younger Worthy = Hale : Narcissa = Mrs. Bellamy : Amanda = Mrs. Pritchard.

22. Mistake. Lopez = Chapman.

24. Relapse. Lord Foppington = Woodward : Loveless = Ryan : Worthy = Bridgewater : Young Fashion = Hale : Lory = Chapman : Coupler = Hippisley : Berinthia = Mrs. Horton : Amanda = Mrs. Stevens : Miss Hoyden = Mrs. Wright.

26. For the bt. of Stephens. Othello. Othello = Stephens : Iago = Ryan : Cassio = Hale : Roderigo = Woodward : Desdemona = Mrs. Pritchard : Æmilia = Mrs. Woodward.

May 1. Careless Husband. Sir Charles Easy = Ryan : Lord Foppington = Chapman : Lord Morelove = Hale : Lady Betty Modish = Mrs. Horton : Edging = Mrs. Pritchard : Lady Easy = Mrs. Woodward.

4. For the entertainment of the Grand Master, and the Brethren of the Ancient and Honourable Society of Free and Accepted Masons—for the benefit of a Brother who has had great misfortunes—not acted 7 years, Æsop. Æsop = Bridgewater : Learchus = Hippisley : Oronces = Hale : Doris = Mrs. Pritchard : Euphronia = Mrs. Hale : Sir Polydorus Hogstye = Woodward : Beau = Chapman : Hortensia = Mrs. Horton : with Songs in Masonry by Salway and Bencraft.

5. For bt. of Cashell and Marten. Macbeth. Macbeth = Cashell : Macduff = Ryan : Banquo = Bridgewater : Lenox = Stephens : Malcolm = Chapman : 1st Murderer = Hippisley : Hecate = Rosco : Witches = Woodward, James, and Bencraft : Lady Macbeth = Mrs. Horton.

6. Busy Body. Marplot = Chapman : Sir Francis Gripe = Hippisley : Sir George Airy = Ryan : Charles = Hale : Miranda = Mrs. Hale : Patch = Mrs. Pritchard.

7. For bt. of Mullart, and Lawrence box keeper. Henry 4th part 2d. Falstaff = Bridgewater : King = Stephens : Prince of Wales = Ryan : Prince John = Hale : Archbishop of York = Chapman : Shallow = Hippisley : Silence = Salway :—with Country House.

Marquis = Chapman : Lucca = Woodward : Janno = Hippisley.

11. Royal Merchant. Goswin = Ryan : Clause = Bridgewater : Wolfort = Rosco : Prince Prigg = Woodward : Orator Higgen = Hippisley : Vandunke = Marten : Bertha = Mrs. Bellamy.

12. Laguerre's bt. Tender Husband. Capt. Clerimont = Ryan : Numps = James : Tipkin = Hippisley : Biddy = Mrs. Horton : Mrs. Clerimont = Mrs. Pritchard : with Dragon of Wantley : Gubbins = Laguerre.

June 1. Way of the World—last play. (*These bills from Mr. Field.*)

G. F. 1741-1742.

Mr. Smith of Lisle Street had the following bill reprinted for the use of himself and his friends—it is not printed correctly—the important word *late* is omitted before theatre—but it is certain from Mr. Field's bills, that Giffard applied that word to his theatre, as long as he continued to act in it—this bill is also inserted in the Memoirs of Lee Lewes, vol. 2. pp. 111-114—the word *late* is retained—in the first of these bills, Peterson's name is spelt as Paterson—and in the other, as Patterson—the prices mentioned in these bills were the usual prices—Giffard brought out a new Pantomime on the 1st of March,

and raised the price of the boxes to 4s.—and that of the pit to 2s. and 6d.—the advanced prices were continued to the end of the season.

October 19, 1741.

At the Theatre in Goodman's Fields, this day will be performed, *A Concert of Vocal and Instrumental Music*, divided into two parts.

Tickets at three, two, and one shilling.

Places for the Boxes to be taken at the Fleece Tavern, near the Theatre.

N. B. Between the Two Parts of the Concert will be presented an Historical Play, called the

LIFE AND DEATH OF
King Richard the Third.

Containing the distresses of K. Henry 6th.

The artful acquisition of the Crown by King Richard,

The Murder of Young King Edward 5th, and his Brother in the Tower,

The landing of the Earl of Richmond,
And the Death of King Richard in the memorable Battle of Bosworth Field, being the last that was fought between the Houses of York and Lancaster; with many other true Historical Passages.

The Part of King Richard by A GENTLEMAN,
(Who never appeared on any Stage.)

King Henry, by Mr. Giffard. Richmond, Mr. Marshall. Prince Edward, by Miss Hippisley, Duke of York, Miss Naylor. Duke of Buckingham, Mr. Paterson, Duke of Norfolk, Mr. Blakes, Lord Stanley, Mr. Pagett, Oxford, Mr. Vaughan, Tressel, Mr.

W. Giffard, Catesby, Mr. Marr, Ratcliff, Mrs. Crofts, Blunt, Mr. Naylor, Tyrrel, Mr. Puttenham, Lord Mayor, Mr. Dunstall, the Queen, Mrs. Steel, Duchess of York, Mrs. Yates, and the Part of Lady Anne, by Mrs. Giffard.

WITH

Entertainments of Dancing,

By Mons. Fromet, Madame Duvalt, and the Two Masters and Miss Granier.

To which will be added a Ballad Opera of One Act, called

THE VIRGIN UNMASK'D.

The Part of Lucy by Miss Hippisley.

Both of which will be performed Gratis, by Persons for their Diversion.

The Concert will begin exactly at Six o'clock.

The Gentleman who acted Richard was Garrick—what is said in this bill of his having never appeared on *any* stage is not true*—he thought it too hazardous to try his strength at first in London, and had gone through a noviciate at Ipswich the preceding Summer in a company under the direction of Giffard and Dunstall—his 1st appearance was in Aboan in Oronooko, a part in which his features could not

* This sort of pious fraud is not uncommonly practised in the theatre.

easily be discerned, and under the disguise of a black countenance he hoped to escape being known, should it be his misfortune not to please—his success was equal to his most sanguine expectations—under the assumed name of Lyddal, he not only acted a variety of characters in plays—particularly Chamont—Capt. Brazen—and Sir Harry Wildair—but likewise attempted Harlequin. (*Davies.*)

Garrick, having gained confidence in his powers from the encouragement he received at Ipswich, resolved to strike a bold stroke, and set out at the very head of the profession—he chose Richard the 3d for his first appearance, he had studied the part and his feelings told him he should be able to acquit himself with reputation—the moment he entered on the stage, the character he assumed was visible in his countenance; the power of his imagination was such, that he transformed himself into the very man; the passions rose in rapid succession, and before he uttered a word, were legible in every feature of that various face—his look, his voice, his attitude, changed with every sentiment—the rage and rapidity, with which he spoke—

“ The North! why, what do they in the North,

“ When they should serve their Sovereign in the

“ West?”

made a most astonishing impression on the audience—when he pronounced

“ Off with his head—so much for Buckingham,”

his look and action were striking to the last degree—when he started from his dream, he was a spectacle of horror—he called out in a manly tone

“ Give me another horse ;”

He paused, and with a countenance of dismay, advanced, crying out in a tone of distress,

“ Bind up my wounds,”

then falling on his knees, said in the most piteous accent

“ Have mercy Heaven !”

in all this the audience saw a most exact imitation of nature—he was then on the eve of a battle, and in spite of all the terrors of conscience, his courage mounted to a blaze—when in Bosworth field he roared out

“ A horse, a horse ! my kingdom for a horse !”

all was rage, fury, and almost reality—his death was followed by the loudest applause.

It is no wonder that an actor thus accomplished made a deep impression on the audience—Garrick’s fame ran through the metropolis—the public went in crowds to see a young performer, who came forth at once a complete master of his art—from the polite ends of Westminster the most elegant company flocked to Goodman’s Fields, insomuch that from Temple Bar the whole way was covered with a string of coaches—Pope was drawn from his retreat at Twickenham and Lord Orrery said, “ I am afraid the young man will be spoiled, for he will have no competitor.” (*Murphy and Davies.*)

Without detracting from Garrick’s wonderful abilities, it may be observed, that he was most fortunate in the time at which he came on the stage—Quin

was the only Tragedian of eminence, and his Richard, Lear, and Macbeth were all bad—few persons remembered Betterton in Macbeth; and Victor, who was partial to Booth, allows that Garrick excelled him in Lear, except in the superior dignity, which Booth gave to the character—the generality of spectators could make no comparisons between Garrick and other actors, but what were vastly to his advantage.

Garrick's easy and familiar, yet forcible style of speaking and acting, at first threw the Critics into some hesitation concerning the propriety as well as novelty of his manner—they had been long accustomed to an elevation of the voice, with a sudden mechanical depression of its tones, calculated to excite admiration and to entrap applause—to the just modulation of the words, and concurring expression of the features from the genuine workings of nature, they had been strangers, at least for some time—Quin, after he had seen Garrick in some important character, declared peremptorily that “if the young fellow was right he and the rest of the players had been wrong”—(*Davies*)—Garrick saw that nature was banished from the theatre but he flattered himself that he should be able to revive a better taste, and succeed by the truth of imitation. (*Murphy*.)

It is difficult to ascertain when the custom of speaking with a musical cadence first prevailed—like other corruptions it probably crept in by degrees—in the preface to the Fairy Queen 1692 it is said—“he must be a very ignorant player, who knows not there is a musical cadence in speaking; and that a man may as well speak out of tune, as sing out of

“tune”—Aaron Hill, in his dedication of the *Fatal Vision* 1716, reprobates the affected, vicious and unnatural tone of voice, so common on the stage at that time—Anthony Aston in speaking of Mrs. Barry says—“neither she, nor any of the actresses in those times, had any tone in their speech, so much lately in use”—his little book is printed without a date, but it was, in all probability, written in 1747 or 1748—see L. I. F. Jan. 13 1722.

Oct. 20-21-22-24-26-27. Garrick acted Richard.

28. *Love makes a Man*. Clodio = Garrick 1st time.

29-30-31. Garrick acted Clodio.

Nov. 2. Garrick acted Richard.

3 and 5. Garrick acted Clodio.

4. *Tamerlane and Honest Yorkshireman*.

6. *Orphan*. Chamont = Garrick 1st time : Castalio = Giffard : Monimia = Mrs. Giffard.

7. Garrick acted Chamont.

9. Never acted, *Pamela*. Belvile = Giffard : Colebrand (his French valet) = Blakes : Jack Smatter = Garrick : John Arnold = Dunstall : Williams (Belvile's chaplain) = W. Giffard : Andrews (father to Pamela) = Peterson : Pamela = Mrs. Giffard : Mrs. Jewkes = Mr. Yates : Lady Davers (Belvile's sister) = Mrs. Bambridge : Jane = Miss Hippisley :—Belvile wants to seduce Pamela who had been a sort of humble companion to his mother—she is virtuous—Belvile promises to send her back to her parents, instead of which he sends her to his house in Lincolnshire—Mrs. Jewkes, his house-keeper, enters heartily into her master's plans—it is proposed that Colebrand should marry Pamela, and resign her to Belvile on

the wedding day—Pamela becomes acquainted with the plot against her by a letter, which by mistake is directed to her, but meant for Mrs. Jewkes—Belvile arrives—Pamela protests against the intended marriage—Belvile attempts to ravish her, but is prevented by Williams—in the last act Pamela appears dressed as Belvile's wife—Lady Davers and Jack Smatter conclude from her dress that Belvile has taken her into keeping—they treat her accordingly—Belvile enters, and declares himself her husband—Colebrand marries Mrs. Jewkes for her money and then leaves her—this C. is founded on the celebrated novel of the same name—it was written by Dance, who acted several years at D. L. under the assumed name of Love—the serious parts of it are very dull, but the comic characters of Jack Smatter, Colebrand and Mrs. Jewkes have considerable merit.

10-11-12-13-14-16. Garrick acted Jack Smatter.

17-18-19-20. Pamela—Garrick's name is omitted in the Manuscript, but he probably acted.

21. Pamela 12th time. Jack Smatter = Garrick.

23. Garrick acted Richard.

24. Pamela. Jack Smatter = Garrick: with Lethe.

26. Garrick acted Richard.

27. Garrick acted Jack Smatter.

28. Garrick acted Clodio.

30. Orphan. Chamont = Garrick: with, never acted, Lying Valet. Sharp (with the Epilogue) = Garrick: Gayless = Blakes: Justice Guttle = Paget: Dick = Yates: Kitty Pry = Miss Hippisley: Melissa = Mrs. Yates:—this is a good Farce—it was written by Garrick, but it is in great measure taken from the 2d Act of Novelty—see L. I. F. 1697.

Dec. 1. Garrick acted Sharp.

2. Garrick's bt. Fair Penitent. Lothario = Garrick 1st time :—with Lying Valet. Sharp (probably) = Garrick.

3. Garrick acted Lothario and probably Sharp.

4. Garrick acted Jack Smatter and Sharp.

5. Garrick acted Chamont.

7. Garrick acted Clodio.

9. Hamlet = Giffard : Ghost = Garrick 1st time : Ophelia = Miss Hippisley :—with Lying Valet probably by Garrick.

10 and 11. Lying Valet probably by Garrick.

12. Garrick acted Lothario and Sharp.

14. Garrick acted Jack Smatter.

15. Garrick acted Richard.

17. Garrick acted Chamont

18. Garrick acted Jack Smatter.

19. Garrick acted Chamont and Sharp.

23. Garrick acted Richard.

28. Garrick acted Lothario. (*These bills from MS. in B. M.*)

Jan. 2. Spanish Fryar with Lethe.

5. Old Batchelor. Fondlewife = Garrick 1st time : Silvia = Miss Hippisley :—with Lethe.

6 and 7. Garrick acted Fondlewife.

8-9 and 11. Garrick acted Fondlewife and Sharp.

12 and 13. Garrick acted Fondlewife.

14. Recruiting Officer. Plume = Giffard : Brazen = Yates : Bullock = Dunstall : Costar Pearmain = Garrick 1st time : Rose = Miss Hippisley :—with Lying Valet by Garrick.

15. Hamlet. Ghost = Garrick.

16. Fair Penitent. Lothario = Garrick : Horatio =

Giffard : Calista = Mrs. Giffard : Lavinia = Miss Hippisley :—with Lying Valet by Garrick.

18. Anatomist. Crispin = Yates : Simon = Dunstall : Beatrice = Miss Hippisley.

19. Garrick acted Chamont and Sharp.

20. Garrick acted Fondlewife.

21. Anatomist with Lying Valet by Garrick.

22. Garrick acted Lothario.

23. Oronooko. Aboan = Garrick 1st time :—with Lying Valet by Garrick.

25. Love makes a Man. Clodio = Garrick : Don Lewis = Yates : Carlos = Giffard : Angelina = Miss E. Hippisley her 1st appearance on any stage.

26. Garrick acted Clodio.

27. Way of the World. Witwou'd = Garrick 1st time : Mirabell = Giffard : Petulant = Yates : Sir Wilful = Dunstall : Millamant = Mrs. Giffard : Foible = Miss Hippisley.

28. Garrick acted Witwou'd—at the bottom of the bill for 29th—on *Wednesday* the Rehearsal. (N.B. 31 was Sunday.)

Feb. 1. Constant Couple——2. Strategem.

3. Never performed there, Rehearsal. Bayes = Garrick 1st time :—Garrick saw that the generality of performers at this time were mistaken in their style of acting, and in order to display their errors in the most glaring light, when he acted Bayes, he took upon him occasionally to check the performers, who were rehearsing his play and to teach them to deliver their speeches in what he called the true theatrical manner—for this purpose he selected some of the most eminent performers of the day, and by his wonderful powers of mimicry was able to assume

the manner and deportment of each in his turn—Delane, who was at the head of his profession, was tall and comely, had a clear and strong voice, but was a mere declaimer; Garrick began with him; he retired to the upper part of the stage, and drawing his left arm across his breast rested his right elbow upon it, raising a finger to his nose, he then came forward in a stately gait, nodding his head as he advanced, and in the exact tone of Delane spoke the famous Simile of the boar and sow—Hale of C. G. was a tall and handsome figure with an extensive and melodious voice, and in the habit of playing the Lovers—Garrick chose a speech suited to the occasion, and in a soft plaintive accent, without any thing like real feeling, *vox et præterea nihil*, gave an exact resemblance of Hale in

“How strange a captive am I grown of late,” &c.

Ryan had a croaking drawling accent—Garrick gave a true imitation of his manner, by speaking in a tremulous raven tone of voice—

“Your bed of love from dangers will I free,” &c.

He never attempted to mimic Quin, whom he considered as an excellent performer in characters that suited him—(*Murphy*)—Murphy had not been informed whether Garrick burlesqued any actor besides those three—Davies adds Bridgewater and Giffard.

Cooke in his *Life of Macklin* says—“when Garrick first undertook to play Bayes, as an apology for taking off the other actors, he proposed to Giffard to let him begin with him; Giffard supposing that Garrick would just glance at him to countenance

“ the mimickry of the rest, consented—but Garrick
“ hit him off so truly, and made him so completely
“ ridiculous at Rehearsal, that Giffard in a rage
“ sent him a challenge, which Garrick accepted ;
“ they met the next morning, when the latter was
“ wounded in the sword arm—the Rehearsal was
“ advertised for the ensuing *Saturday*, but the duel
“ intervening (which none but the parties and their
“ seconds knew at that time, and very few ever since)
“ the play was put off for a *fortnight* on account of
“ the sudden indisposition of a principal performer
“ —at the end of that time, it came out with imita-
“ tions of some of the other actors ; but Giffard was
“ totally omitted”—Cooke relates this anecdote with-
out giving the least intimation from whence he re-
ceived it—some part of it may be true ; some part of
it is certainly false, and the whole seems improbable.

Delane was somewhat hurt in the estimation of the town by Garrick's imitation of him—Hale was present one night at Garrick's Bayes, and laughed heartily at his imitations of Delane and Ryan, but when it came to his own turn to be taken off, he was shocked at the mortifying scene, and felt the folly and injustice of approving that ridicule of others, which he could not bear himself. (*Davies.*)

Some years after this, Garrick at the solicitation of his friends, the remonstrances of the actors, and from full conviction that his own merit required not such an aid as Mimickry, which was but a trifling feather in his cap of fame, for once in his life (as Wilkinson expresses it) did a generous action, and gave up what he no longer wanted.

When Garrick was so much offended with Wilkin-

son and Henderson for taking him off, he should have called to mind what he had formerly done himself—in 1758 Garrick, at the request of Sparks of C. G., promised to put a stop to Wilkinson's imitations at D. L.—Wilkinson says of him, properly enough, “bless his good nature.”

Feb. 4-5-6-8-9-10. Garrick acted Bayes.

11. Garrick acted Lothario and Sharp.

12-13-15. Garrick acted Bayes.

16. Garrick acted Aboan and Sharp—17. Bayes.

18. Wonder. Lissardo = Yates : Inis = Miss Hippisley :—the Rehearsal is deferred on account of the indisposition of a principal performer.

19. Garrick acted Chamont.

20. Garrick acted Bayes.

22. Fair Penitent. Lothario = Garrick with, never acted there, School boy. Master Johnny = Garrick : Major Rakish = Yates.

23. Garrick acted Bayes.

24. Garrick acted Fondlewife and School boy—the Rehearsal is deferred on account of the indisposition of a principal performer—it is certain that Garrick was not the indisposed performer on the 24th, and highly probable that he was not on the 18th, as he acted on the 19th—that the Rehearsal was ever put off for a fortnight on his account seems to be a falsehood.

25. Garrick acted Clodio and School boy.

26. Garrick acted Jack Smatter and School boy.

27. Garrick acted Lothario and Sharp.

March 1. Garrick acted Witwou'd.

2. Garrick acted Chamont.

6. Garrick acted Richard.

8. Orphan. Garrick's name not in the bill.
9. Garrick acted Bayes.
11. King Lear = Garrick 1st time :—see C. G. Feb. 26 1756.
13. Garrick acted Lear.
15. Mrs. Giffard's bt. Careless Husband. Lord Foppington = Garrick 1st time : Lady Betty Modish = Mrs. Giffard : Edging = Miss Hippisley.
16. Garrick acted Lord Foppington.
18. Garrick's bt. King Lear = Garrick :—with School boy = Garrick :—the stage will be formed into an Amphitheatre, where servants will be allowed to keep places.
20. King Lear = Garrick.
22. Yates' bt. Inconstant. Duretete = Garrick 1st time.
25. Marshall's bt. Garrick acted Clodio.
27. Garrick acted Lear.
29. Garrick acted Chamont.
30. Garrick acted Lear.
- April 1. Miss Hippisley's bt. Venice Preserved. Pierre = Garrick 1st time : Jaffier = Giffard : Belvidera = Mrs. Giffard :—with Lying Valet. Kitty Pry = Miss Hippisley : the other characters are omitted.
- 3 and 5. Garrick acted Pierre.
6. For bt. of Peterson and Dunstall. Recruiting Officer. Capt. Brazen = Garrick 1st time.
8. For bt. of Blakes and Paget. King Lear = Garrick.
10. Garrick acted Lear : Edgar and Cordelia = Mr. and Mrs. Giffard.
- 11 was on a Sunday—then came Passion Week.
19. For the bt. of Mrs. Yates and Miss Medina.

Fair Penitent. Lothario = Garrick :—with Lying Valet. Sharp = Yates :—Yates probably acted the Lying Valet from this time till the last night.

21. Garrick acted Richard.

22. Oronooko. Aboan by a Gentleman who never appeared on any stage :—with School boy by Garrick.

24. Orphan. Chamont = Garrick :—with Lying Valet by Yates.

26. Garrick acted Lord Foppington.

27. Garrick acted Witwou'd :—with Lying Valet by Yates.

28. Garrick acted Bayes.

29. Garrick acted Duretete.

30. Garrick acted Lear.

May 1. Garrick acted Lear.

3. Committee. Teague = Yates.

5. Garrick acted Richard :—with Lying Valet by Yates.

7. Garrick acted Bayes.

10. Garrick acted Fondlewife :—with Lying Valet by Yates.

11. Garrick acted at D. L.

12. Garrick acted Lear. (On May 4, 11, 13, and 15, no play at G. F.)

14. Garrick acted Richard.

17. Garrick acted Pierre :—17 and 18. Lying Valet = Yates.

19. Garrick acted Lear.

21. Garrick acted Richard.

24. Garrick acted Lothario and Lying Valet—being *the last time of the Company's performance there.* (*These bills from Mr. Field.*)

27. Walker's bt. Beggar's Opera and Virgin Unmasked. (*B. M.*)

The theatre closed after a career of the most brilliant success; but it closed not to open again—it will not be thought strange that the Patentees of D. L. and C. G. should be alarmed at the deficiency of their own receipts and the success of G. F.—they determined to enforce the late Act of Parliament—with the co-operation of Sir John Bernard, a London Magistrate and the original mover of the Licensing Act, they so far intimidated Giffard and Garrick, that the one seems to have been reduced to the necessity of making an engagement with Fleetwood, and the other to that of shutting up his theatre—Davies says Garrick's salary from Fleetwood was £500 a year—Murphy says the same and adds that this was more than had ever been given before—Quin however had had £500 per ann.—it will appear presently that Garrick's salary was 600 Guineas, which sum was indeed more than had been ever given before—Garrick having made this agreement with Fleetwood acted 3 nights at D. L. before that theatre closed—he then went to Ireland.

Walker is said in the B. D. to have been discharged from C. G. in 1743—which is a great mistake—he had not acted at C. G. since 1738-1739—in 1739-1740 he seems to have had no engagement, but he had two benefits at D. L.—in 1740-1741 he was engaged at G. F.—in 1741-1742 he seems to have had no engagement, but he had a bt. at G. F. after the regular season was over—this was probably his last performance in England, as Hitchcock says he

came to Dublin in 1742, and acted Kite to Garrick's Plume—he carried with him his Fate of Villany and prevailed on the Proprietors of the theatre to act it under the title of Love and Loyalty—the 2d night was given out for his bt. but as he was not able to pay in half the charge for the common expenses, the doors were ordered to be kept shut; but few persons came to ask the reason—this disappointment probably hastened his death, as he survived it but 3 days — (*Chetwood*) — the General Advertiser for June 11 1744 says Walker died in Dublin June 5—he was but 44. (*Chetwood.*)

His first part of any importance was Young Fashion at D. L. in Dec. 1715—on the revival of Tamerlane in the next season he was cast for Axalla—Booth had at that time great expectations of him—he did himself credit in Charles in the Nonjuror—in 1721-1722 he went to L. I. F. where there was more scope for young actors than at the other theatre—he had from nature great advantages of voice and person; his countenance was manly and expressive, in several parts of Tragedy his look, deportment and action gave a distinguished glare to tyrannic rage and uncommon force to the vehemence of anger—his Bajazet and Hotspur were particularly good—in the gay Libertine either in Tragedy or Comedy he was a pleasing actor, and of Polydore in the Orphan and Bellmour in the Old Batchelor, it is difficult to say in which he excelled most—he acted Edmund in Lear with great vigour and spirit, and had the happy faculty of giving consequence to such parts as Worthy in the Recruiting Officer and Harcourt in the Country Wife—his voice was very strong and pleasant

till he spoilt it by drinking ; his irregular manner of living reduced him to poverty and distress, however his acting was respectable even to the last. (*Davies.*)

A candidate for the buskin offered himself to Rich and was requested to go through the scene of Othello before the Senate—on being questioned by the manager, whether or not he could sing, he answered in the negative—“ I am glad of it,” replied Rich, “ it “ is a good sign ; I would not give a farthing for a “ man that shall attempt Tragedy, who can sing; there “ never was one able to turn a tune that could speak, “ except my friend Walker.” (*Jackson.*)

Walker's characters—selection only.

D. L. 1715-1716. Young Fashion in Relapse.

1716-1717. Axalla in Tamerlane—Portius in Cato.

1717-1718. *Charles in Nonjuror.

1718-1719. Pisander in Bondman.

1719-1720. Laertes—*Daran in Siege of Damascus—Cassio.

1720-1721. Aaron in Titus Andronicus.

L. I. F. 1721-1722. Bastard in King Lear—Carlos in Love makes a Man—Polydore—Richmond—Worthy in R. O.—Bassanio in Jew of Venice—Southampton in Unhappy Favourite—Hotspur—Don Sebastian—Oronooko—Aimwell—Horatio in Hamlet—Younger Worthy in Love's last Shift—Townly in London Cuckolds—Bellmour in O. B.—Lorenzo in Spanish Fryar—Paris in Roman Actor.

1722-1723. Antony in J. C.—Adrastus in Œdipus

—Constant in P. W.—Leandro in Spanish Curate—
Hephestion—Wolfort in Royal Merchant—Alexander the Great—Capt. Plume.

1723-1724. Roebuck in Love and a Bottle—Massaniello in ditto.

1725-1726. Harcourt in Country Wife—Younger Belfond in Squire of Alsatia—Dick in Confederacy—Cromwell in Henry 8th.

1726-1727. Lorenzo in Mistake—Pierre.

1727-1728. Young Valere in Gamester—Jolly in Cheats—*Macheath.

1729-1730. Young Raleigh—Juba.

1730-1731. Myrtle — *Ramble in Coffee house
Politician—Cosroe in Prophetess.

1731-1732. Corvino in Volpone—Lord Wronglove in Lady's last Stake.

C. G. 1732-1733. Lothario.

1733-1734. Banquo—Angelo in M. for M.—Hector in Dryden's Troilus and Cressida—Sempronius—Lord Morelove in C. H.—Timon of Athens—Carlos in Fatal Marriage—King in Mourning Bride.

1734-1735. Ghost in Hamlet—Fainall—Col. Briton—Bajazet—Henry 6th in Richard 3d—Young Rakish in School boy.

1736-1737. Faulconbridge—his great part.

1737-1738. Dolabella in All for Love—Horatio in F. P.—Norfolk in Richard 2d—Marcian in Theodosius.

1738-1739. Kite—Scandal.

* *Originally.*

D. L. 1742-1743.

Sep. 11. Merchant of Venice. Shylock = Macklin: Anthonio = Delane: Bassanio = Havard: Gratiano = Mills: Lorenzo = Lowe: Launcelot = Neale: Tubal = Taswell: Portia = Mrs. Clive: Nerissa = Miss Bennett: Jessica = Mrs. Ridout:—with Mock Doctor. Gregory = Macklin.

14. As you like it. Touchstone = Macklin: Jaques = Cross: Orlando = Mills: Oliver = Havard: Amiens = Lowe: Adam = Berry: Corin = Taswell: Duke Sen. = Blakes: Charles = Arthur: Celia = Mrs Clive: Audrey = Miss Horsington: and Rosalind = Mrs. Woffington:—it is observable that she retained the part, tho' Mrs. Pritchard was re-engaged.

16. Conscious Lovers. Young Bevil = Delane: Tom = Macklin: Cimberton = Taswell: Indiana = Mrs. Pritchard: Phillis = Mrs. Clive.

18. Love for Love. Valentine = Havard: Ben = Macklin: Tattle = Neale: Foresight = Arthur: Scandal = Mills: Jeremy = Yates: Sir Sampson Legend = Morgan from Dublin: Angelica = Mrs. Mills: Mrs. Frail = Mrs. Pritchard: Miss Prue = Mrs. Clive.

21. Tender Husband. Numps = Macklin.

25. Macklin acted the Miser.

28. Love's last Shift. Loveless = Maclelan his 2d appearance on any stage: Sir Novelty Fashion = Macklin: Sir William Wisewou'd = Morgan: Elder Worthy = Havard: Younger Worthy = Mills: Snap = Yates: Sly = Neale: Narcissa = Mrs. Clive: Amanda = Mrs. Pritchard: Hillaria = Mrs. Mills.

30. Beggar's Opera. Macheath = Lowe : Peachum = Macklin : Polly = Mrs. Clive : Lucy = Mrs. Pritchard : Diana Trapes = Mrs. Macklin : Mrs. Peachum = Mrs. Cross.

Oct. 5. Orphan. Castalio = Havard : Chamont = Garrick his 1st appearance this season : Monimia = Mrs. Pritchard.

7 and 8. Rehearsal. Bayes = Garrick : Johnson = Mills : Smith = Berry : the other characters by Macklin, Havard, Yates, Blakes, Neale, Morgan, Arthur and Green :—with an additional reinforcement of Mr. Bayes' new raised troops.

9. Committee. Day = Arthur : Obediah = Morgan : Mrs. Day = Mrs. Cross :—rest as Jan. 6 1742.

12. Constant Couple. Smuggler = Morgan : Beau Clincher = Macklin : Dicky = Yates :—see Jan. 4 1742.

13. Richard 3d = Garrick : Richmond = Havard :—rest as May 31 1742.

16. Love makes a Man. Clodio = Garrick : Carlos = Hallam his 1st appearance for 2 years : Antonio = Arthur : Charino = Taswell : Sancho = Yates :—see March 2 1742.

18. Relapse. Lord Foppington = Macklin : Worthy = Delane : Sir Tunbelly Clumsey = Taswell : Coupler = Morgan : Surgeon = Yates : Amanda = Mrs. Pritchard :—rest as Feb 15 1742.

19. Recruiting Officer. Plume = Garrick 1st time : Brazen = Macklin : Bullock = Morgan :—neither of Garrick's Biographer's, nor the Editor of the Dramatic Censor seem to have seen him in Plume.

26. King Lear = Garrick :—see May 28 1742.

Nov. 1. Old Batchelor. Fondlewife = Garrick :

Bellmour = Mills : Heartwell = Delane : Sir Joseph Wittol = Neale : Noll Bluff = Macklin : Sharper = Hallam : Vainlove = Havard : Setter = Yates : Lætitia = Mrs. Clive : Belinda = Mrs. Mills : Araminta = Mrs. Cross : Silvia = Mrs. Ridout : Lucy = Mrs. Bennett : with Miss Lucy in Town—this Farce was frequently acted.

Davies says—“ Garrick as principal actor at D. L. “ thought it advisable to act with more caution than “ was necessary at G. F.—he now from prudence and “ judgment relinquished several characters which he “ had acted with applause, particularly *Clodio*—Lord “ Foppington—and *Fondlewife*.”

3. Rule a Wife. Leon = Delane : Copper Captain = Mills : Estifania = Mrs. Clive : Margarita = Mrs. Pritchard : Old Woman = Mr. Yates.

4. Tamerlane. Bajazet = Delane : Tamerlane = Berry : Moneses = Havard : Axalla = Mills : Arpasia = Mrs. Roberts.

8. Provoked Husband. Manly = Berry.

12. Provoked Wife. Constant = Havard :—see Jan. 8 1742.

16. Hamlet = Garrick : Ghost = Delane : Laertes = Hallam : Horatio = Havard : Polonius = Taswell : Osrick = Neale : Guildenstern = Green : Lucianus = Yates : 1st Gravedigger = Macklin : Queen = Mrs. Pritchard : Ophelia = Mrs. Clive :—this was Garrick’s first appearance in Hamlet in England, but he had played the part in Ireland.

19. Busy Body. Marplot = Macklin : Sir George Airy = Mills : Sir Francis Gripe = Taswell : Sir Jealous Traffic = Turbutt : Miranda = Mrs. Clive : Patch = Mrs. Pritchard.

22. Careless Husband. Lord Foppington = Macklin :—see March 20 1742.

Dec. 8. Love makes a Man. Clodio = Garrick : Elvira = Mrs. Pritchard.

15. For the bt. of the daughter of the late Mr. Ben Johnson. Recruiting Officer. Plume = Garrick : with Devil to Pay. Nell = Mrs. Clive.

22. Strategem. Archer = Garrick 1st time : Scrub = Macklin : Aimwell = Delane : Boniface = Morgan : Foigard = Yates : Gibbet = Neale : Mrs. Sullen = Mrs. Woffington : Cherry = Mrs. Ridout : Dorinda = Mrs. Mills :—Garrick's performance was capital, the scenes where he particularly excelled were those with Cherry—when he delivered Lady Howd'ye's message, and the picture scene with Mrs. Sullen. (*Dramatic Censor.*)

(*These bills from Mr. Field.*)

Jan 3. Richard 3d = Garrick : Duke of York = Miss Macklin : Queen = Mrs. Pritchard.

10. Richard 3d. Lord Mayor = Taswell : Queen = Mrs. Roberts.

11. Spanish Fryar. Torrismond = Delane : Gomez = Macklin : Elvira = Mrs. Clive : Dominic and the Queen are omitted.

13. Garrick's bt. Hamlet = Garrick.

21. Merchant of Venice with a Prologue on Shakspeare and his writings to be spoken by Garrick; and an Epilogue on Shakspeare's women's characters by Mrs. Woffington—for the benefit of the author of the Prologue and Epilogue.

24. Recruiting Officer. Plume = Garrick.

27. Rival Queens. Clytus by a Gentleman his 1st appearance on any stage : Alexander = Delane : Rox-

ana = Mrs. Roberts : with Devil to Pay. Nell = Mrs. Pritchard.

28. Twin Rivals. Elder Wou'dbe = Delane : Teague = Macklin : Subtleman = Arthur.

Feb. 2. Never acted there, Dragon of Wantley. Moore = Sullivan : Margery = Mrs. Lampe : Mauxalinda = Miss Young, being their 1st appearance there.

4. Cato. Cato = Delane : Syphax = Turbutt.

10. Henry 4th. Falstaff = Berry : Hotspur = Whittingham 1st appearance on any stage : Francis = Yates : Carriers = Morgan and Arthur : Kate = Mrs. Mills :—rest omitted.

15. Mrs. Macklin acted Mrs. Peachum.

17. Never acted, Wedding Day. Millamour = Garrick : Stedfast = Macklin : Heartfort = Delane : Old Mutable = Taswell : Young Mutable = Neale : Brazen (servant to Millamour) = Yates : Clarinda = Mrs. Pritchard : Charlotte (daughter to Stedfast) = Mrs. Woffington : Mrs. Useful (a procuress) = Mrs. Macklin : Lucina = Miss Bennet : Mrs. Plotwell (her friend) = Mrs. Cross :—acted 6 times—Millamour had seduced, and deserted Lucina—he is in love with Clarinda—she is in love with him, but as she has no hope that he will marry her, she consents to marry Stedfast—Mrs. Useful persuades Clarinda to make Millamour a visit—on the approach of Stedfast, Clarinda nearly faints—Millamour pretends to be a physician—Brazen says that Clarinda was ready to drop down at the door, and that he brought her in for assistance—in the last act, Clarinda pretends to be ill, in order to avoid the usual conclusion of a Wedding Day—Stedfast sends for Millamour as a physician—Clarinda acknowledges to Millamour that she

still loves him, but protests that she will never forfeit her honour—Clarinda turns out to be the daughter of Stedfast and Mrs. Plotwell—Stedfast gives her to Millamour—Lucina determines to go into a convent—in the underplot, Heartfort is in love with Charlotte—Stedfast insists that she should marry Young Mutable—Young Mutable does not care a farthing for her—she likes Millamour, but gives her hand to Heartfort—Fielding has introduced some very happy expressions into this C.—but on the whole it is an indifferent play—the marriage of a father with his daughter, tho' it is not consummated, is a disgusting circumstance—too much in the *Œdipus* way for a Comedy—Mrs. Useful is a very good character—the Prologue has considerable merit—Macklin says Garrick had so long a part in the play, that he had not time to get the Prologue by heart, and that therefore he was obliged to address the audience.

March 3. Garrick's bt. Jane Shore. Hastings = Garrick 1st time : Shore = Delane : Gloster is omitted : Belmour = Mills : Jane Shore = Mrs. Pritchard : Alicia = Mrs. Roberts : with Lying Valet. Sharp = Garrick : Kitty Pry = Mrs. Clive : with a new Epilogue written and spoken by Garrick—the stage will be formed into side boxes and 7 rows of the pit will be railed into boxes—we have no account of Garrick's performance in Hastings.

7. Rehearsal with Old Man taught Wisdom. Coupee = Yates.

8. Mrs. Clive's bt. Comus = Delane : Sabrina = Miss Edwards 1st time : with Lying Valet. Sharp (with Epilogue) = Garrick.

10. Spanish Fryar. Dominic = Berry.

14. Delane's bt. Venice Preserved. Jaffier = Delane : Pierre = Garrick : Belvidera = Mrs. Pritchard.

15. Mrs. Pritchard's bt. Jane Shore :—with Lying Valet. Sharp = Yates : Kitty Pry = Mrs. Pritchard.

17. Mrs. Woffington's bt. Constant Couple. Sir Harry Wildair = Garrick 1st time : Lady Lurewell = Mrs. Woffington :—with Lying Valet = Yates : Kitty Pry = Mrs. Pritchard.

19. Constant Couple. Sir Harry Wildair = Garrick : Lady Lurewell = Mrs. Clive :—neither Davies, nor Murphy, says a syllable of Garrick in Sir Harry Wildair—Wilkinson says he failed.

21. Macklin's bt. Alchemist. Abel Drugger = Garrick 1st time : Face = Macklin : Subtle = Mills : Sir Epicure Mammon = Berry : Dol Common = Mrs. Macklin : with School boy by Garrick—he acted the School boy the next night.

24. For bt. of Mrs. Roberts. Not acted 4 years, Fair Penitent. Lothario = Garrick : Horatio = Delane : Sciolto = Berry : Altamont = Mills : Calista = Mrs. Roberts : Lavinia = Mrs. Mills.

26. Garrick acted Sir Harry Wildair the 3d time.

31. Garrick acted Abel Drugger 2d time :—Theophilus Cibber had been famous for this character, but he introduced so much absurd grimace, and so many ridiculous tricks, that tho' the Galleries laughed and clapped their hands, the judicious part of the audience was displeased : Garrick represented the tobacco boy in the truest comic style ; the moment he came upon the stage he discovered the most awkward simplicity, and through the whole part strictly observed the modesty of nature ; there was no grimace, no starting, no gesticulation ; he seemed to be a new

man, and convinced those who had seen him in *Lear* and *Richard* that there was nothing in human life that such a genius was not able to represent. (*Murphy and Davies.*)

A large print of Garrick, Burton and Palmer in the characters of Abel Drugger, Subtle and Face (Act 2. Scene 6) was published Jan. 12 1771—it was engraved from a picture by Zoffany.

April 1-2 and 3. No bills.

7. For bt. of Pierson Treasurer. Country Wife. Pinchwife = a Gentleman from Dublin theatre : Sir Jasper Fidget = Macklin : Sparkish = Neale : Harcourt = Blakes : Mrs. Pinchwife = Mrs. Clive : Lady Fidget = Mrs. Pritchard.

8. Garrick acted Abel Drugger, the Manuscript says 2d time—if this be correct the play must have been changed March 31.

14. Comus with School boy by Garrick, positively the last time he will perform the character this season.

15. Neale's bt. Merchant of Venice, and What d'ye call it. Timothy Peascod = Neale.

18. Havard acted Horatio F. P. for his bt.

29. Whittingham's bt. Distressed Mother. Orestes = Delane : Pyrrhus = Whittingham :—Whittingham totally failed—see Victor's letters.

30. Rehearsal. Bayes = Garrick last time this season.

May 3. Richard 3d = Garrick : Lady Anne = Mrs. Woffington.

5. Cato. Portius = Havard : Marcus = Blakes.

6. Raftor's bt. Rehearsal. Bayes = Mrs. Clive : —Raftor was Mrs. Clive's brother.

7. Abel Drugger = Garrick :—last time this season.
 9. Old Batchelor. Fondlewife = Macklin.
 11. Love for Love. Angelica = Mrs. Pritchard.
 26. Garrick acted Archer—last bill. (*These bills from B. M.*)

Garrick acted

- Richard 3d.—Oct. 15-23-28. Nov. 5-10-11. Dec. 20. Jan. 10-19. Feb. 14. April 16.
Chamont.—Oct. 22. Dec. 11. April 20.
Bayes.—Oct. 20. Nov. 2. Dec. 7-16. Jan. 7-17-29. Feb 3-28. March 7. April 4.
Plume.—Oct. 29. April 23.
Lear.—Nov. 9-24. Dec. 13. Jan. 15. Feb. 1. March 12.
Fondlewife.—Nov. 13. Dec. 3. April 11-22.
Hamlet.—Nov. 18-20-23-25-29. Dec. 2-4-10-30. Jan. 5-22. Feb. 5. March 5.
Archer.—Dec. 23-28-31. Jan. 12-26. Feb. 7-8. March 1. April 13.
Clodio.—Jan. 25.
Hastings.—March 15. April 9-12-19.
Pierre.—April 6. May 13.
Abel Drugger.—April 21.
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C. G. 1742-1743.

Sept. 22. Othello = Quin : Desdemona = Mrs. Cibber her first appearance there :—acted on 24th and 27th.

29. Conscious Lovers. Young Bevil = Quin : Indiana = Mrs. Cibber :—see Jan. 5 1742.

Oct. 1. Venice Preserved. Jaffier = Ryan : Pierre = Quin : Priuli = Bridgewater : Renault = Chapman : Antonio = Hippisley : Belvidera = Mrs. Cibber :—acted several times.

4. Orphan. Castalio = Hale : Chamont = Quin : Polydore = Ryan : Acasto = Stephens : Chaplain = Chapman : Page = Miss Morrison : Monimia = Mrs. Cibber :—with, never acted there, Old Man taught Wisdom. Miss Lucy = Miss Hippisley her first appearance there :—see C. G. March 18 1735.

6. Old Batchelor. Heartwell = Quin : Fondlewife = Hippisley : Sir Joseph Wittol = Woodward : Bluff = Rosco : Lætitia = Mrs. Cibber : Belinda = Mrs. Horton.

8. Macbeth. Macbeth = Quin : 1st Witch = Hippisley :—see May 5 1742.

11. Spanish Fryar. Dominic = Quin : Torrismond = Hale : Gomez = Hippisley : Queen = Mrs. Horton : Elvira = Mrs. Cibber.

13 and 14. Richard 3d = Quin : Henry 6th = Bridgewater : Richmond = Hale : Tressel = Chapman : Buckingham = Cashell : Prince Edward = Miss Hippisley : Queen = Mrs. Horton : Lady Anne = Mrs. Cibber :—on 13th Garrick acted Richard at D. L.

15. Volpone. Volpone = Quin : Mosca = Ryan : Corbaccio = Hippisley : Corvino = Rosco : Voltore = Bridgewater : Lady Wou'dbe = Mrs. Horton : Celia = Mrs. Cibber.

16. Love's last Shift. Sir Novelty = Woodward : Narcissa = Mrs. Horton : Amanda = Mrs. Cibber.

18. Cato. Cato = Quin : Portius = Ryan : Sempronius = Cashell : Juba = Hale : Syphax = Gibson : Maria = Mrs. Horton.

19. Double Dealer. Maskwell = Quin : Brisk = Woodward : Lady Touchwood = Mrs. Woodward : —see March 16 1742.

21. Fair Penitent. Horatio = Quin : Lothario = Ryan : Sciolto = Rosco : Calista = Mrs. Cibber.

25. Henry 4th. Falstaff = Quin : Hotspur = Hale : King = Stephens : Prince of Wales = Ryan : Francis = Hippisley : Carriers = Chapman and Woodward : Kate = Mrs. Hale.

26. Henry 4th, part 2d. Falstaff = Quin : Pistol = Woodward.

27. Merry Wives of Windsor. Falstaff = Quin : Ford = Ryan : Sir Hugh = Hippisley : Page = Cashell : Slender = Woodward : Shallow = Chapman : Robin = Miss Morrison : Mrs. Ford = Mrs. Horton : Mrs. Page = Mrs. Bellamy.

28. Way of the World. Petulant = Woodward.

29. London Cuckolds and Necromancer.

Nov. 3. Provoked Wife. Sir John Brute = Quin : Constant = Hale : Heartfree = Ryan : Razor = Chapman : Lady Fanciful = Mrs. Vincent : Lady Brute = Mrs. Cibber.

4. Tamerlane = Ryan : Bajazet = Quin : Moneses = Hale : Arpasia = Mrs. Horton.

8. Miser. Lovegold = Hippisley : Ramilie = Chapman : Lappet = Miss Hippisley.

10. Quin acted Ghost in Hamlet.

13. Oronooko. Aboan = Quin : Imoinda = Mrs. Cibber :—see Feb. 2 1742.

15. Country Wife. Pinchwife = Quin : Mrs. Pinchwife = Mrs. Cibber :—see Jan. 12 1742.

20. Julius Cæsar revived. Brutus = Quin : Antony = Hale : Cassius = Ryan : Julius Cæsar = Bridgewater : Plebeians = Hippisley, Chapman, Woodward, &c. : Portia = Mrs. Horton : Calphurnia = Mrs. Woodward.

22. Relapse. Miss Hoyden = Miss Hippisley :—see April 24 1742.

25. Not acted 9 years, Measure for Measure. Duke = Quin : Lucio = Chapman : Angelo = Cashell : Claudio = Ryan : Escalus = Rosco : Clown = Hippisley : Isabella = Mrs. Cibber : Mariana = Mrs. Hale : Bawd = Mrs. Marten.

29. Distressed Mother. Orestes = Ryan : Pyrrhus = Quin : Andromache = Mrs. Cibber : Hermione = Mrs. Horton.

Dec. 7. Pilgrim. Juletta = Miss Hippisley.

15. King Lear = Quin : Edgar = Ryan : Bastard = Hale : Kent = Rosco : Gloster = Bridgewater : Gentleman Usher = Woodward : Cordelia = Mrs. Cibber.

21. Royal Merchant. Clause = Quin :—with Rape of Proserpine. Harlequin = Woodward : Clodpole = Hippisley.

22. Rover. Ned Blunt = Chapman : Angellica = Mrs. Horton. (*These bills from Mr. Field.*)

Jan. 5. Not acted 10 years, Siege of Damascus. Phocyas = Ryan : Caled = Quin : Eumenes = Rosco : Abudah = Hale : Daran = Cashell : Eudocia = Mrs. Cibber :—acted 10 times successively.

18. Not acted 10 years, Plain Dealer. Manly = Quin : Jerry Blackacre = Woodward : Novel = Chapman : Lord Plausible = Hippisley : Freeman = Hale : Vernish = Cashell : Major Oldfox is omitted : Fidelia = Mrs. Stevens : Widow Blackacre = Mrs. Woodward : Olivia = Mrs. Horton.

Feb. 14. By command of the Prince and Princess of Wales,—for Mrs. Porter's bt.—Albion Queens. Queen Elizabeth = Mrs. Porter, being the last time of her appearing on the stage : Queen Mary = Mrs. Horton :—No person to be admitted without tickets, which may be had, and places taken of Mr. Page at the stage door ; and for the better accommodation of the Ladies, the stage will be enclosed and formed into an Amphitheatre, where servants will be allowed to keep places, and in that part of the pit, which will be railed in, and added to the front boxes.

March 17. Ryan's bt. Venice Preserved, with Toy-shop. Master = Chapman : Fumble = Hippisley : Beau = Woodward.

21. Mrs. Horton acted Lady Townly for her bt.

April 9. Bridgewater's bt. Theodosius = Ryan : Varanes = Hale : Marcian is omitted : Athanais = Mrs. Horton : Pulcheria = Mrs. Woodward.

11. Woodward acted Lucio for his bt.

26. Duke and no Duke. Trappolin = Chapman : Puritan = Hippisley : Flametta = Mrs. Hale.

May 4. Fair Quaker, with School boy by Woodward.

5. Love makes a Man. Sancho = Woodward.

9. Hamlet. Osrick = Woodward.

23. Siege of Damascus. No more bills. (*These bills from B. M.*)

Mrs. Porter was the genuine successor of Mrs. Barry, whose theatrical attendant she had been when young—in her person she was tall and well made, of a fair complexion, but far from handsome ; her voice, which was naturally tender, was by labour and practice enlarged into sufficient force to fill the theatre, but by that mean a tremor was contracted to which nothing but custom could have reconciled the audience—she elevated herself above all personal defects by an exquisite judgment—in Comedy her acting was somewhat cold and inefficient, but in those parts of Tragedy, where the passions predominate, she seemed to be another person and to be inspired with that noble and enthusiastic ardour, which was capable of raising the coldest auditor to animation—she had a dignity in her mein and a spirited propriety in all characters of rage—but when grief and tenderness possessed her, she subsided into the most affecting softness—she acted the opposite parts of Hermione and Belvidera with great applause—Booth, who was no admirer of Mrs. Oldfield in Tragedy, was in raptures with Mrs. Porter's Belvidera ; she excelled particularly in her agony, when forced from Jaffier in the 2d act and in her madness. (*Victor and Davies.*)

After the misfortune of her dislocated limb, and in an advanced age, she acted many of her principal characters with much vigour and general approbation—in Queen Elizabeth in the Albion Queens, she con-

trived to turn the cane, she was obliged to make use of on account of her lameness, to advantage; after signing the warrant for Queen Mary's execution, she struck the stage with such characteristic vehemence, that the audience reiterated applause. (*Davies.*)

In 1758 Mrs. Porter published by Subscription, at 5s. each copy, the Comedy of the Mistakes, written by the late Lord Cornbury and given to her many years before—the Subscription was very large, several persons subscribed for 20 copies and Countess Cowper for 80—Mrs. Porter, in the advertisement prefixed, speaks of herself “as an old and favoured
“servant of the public; says that her powers of
“contributing to their amusement are no more, but
“that she shall always retain a grateful sense of the
“indulgence she had received, from those who have
“had the goodness to accept her inclination and en-
“deavours to please, as real merit.”

The Mistakes, or the Happy Resentment, is a sensible, but dull play—it consists of 5 acts of mere dialogue—the only incident which occurs is stale to the last degree—the small part of Lord Graveairs is good, and may possibly have suggested to Mrs. Sheridan a hint for Sir Anthony Branville.

Mrs. Mary Porter's characters—selection only.

L. I. F. 1699. *Orythia in Friendship Improved.

1701. *Jessica in Jew of Venice.

Hay. 1705-1706. *Araminta in Confederacy.

1706-1707. Lady Graveairs in C. H.—Melinda in

R. O.—Fainlove in *Tender Husband*—Eugenia in *London Cuckolds*—Evandra in *Shadwell's Timon*—Dutchess of Malfy in ditto—Sophonisba in ditto—Bellamira in *Cæsar Borgia*.

D. L. 1708. Doralice in *Marriage a-la-Mode*—Maria in *Libertine*—Queen in *Don Carlos*.

1708-1709. Mrs. Frail—Lady Wealthy in *Gamester*.

Hay. 1709-1710. 1st Constantia—Elvira in *Love makes a Man*—Nottingham in *Unhappy Favourite*—Amanda in *Love's last Shift*—Queen in *Hamlet*—Queen in *Richard 3d*—Hillaria in *Tunbridge Walks*—*Silent Woman*—the last 2 parts, with some others, she seems only to have played during a temporary absence of Mrs. Oldfield.

Hay. and D. L. 1710-1711. Queen in *Spanish Fryar*—Lady Macduff—Hortensia in *Æsop*—Lady Sharlot in *Funeral*—Aspatia in *Maid's Tragedy*—Alibech in *Indian Emperour*.

1711-1712. *Hermione in *Distressed Mother*.

1712-1713. *Lucia in *Cato*.

1713-1714. *Iphigenia in *Victim*—*Alicia in *Jane Shore*.

1714-1715. Portia in *J. C.*—Louisa in *Love makes a Man*—Lavinia in *Caius Marius*—Monimia—*Duchess of Suffolk in *Lady Jane Gray*.

1715-1716. Amanda in *Relapse*—Lady Wronglove in *Lady's last Stake*—Angellica in *Rover*—Queen Elizabeth in *Unhappy Favourite*—Evadne in *Maid's Tragedy*.

1716-1717. *Roxana in *Sultaness*—Isabella in *Fatal Marriage*.

1717-1718. *Lady Woodvil in Nonjuror — Lady Macbeth — probably sooner — Mrs. Marwood.

1718-1719. Belvidera — Octavia in All for Love — Zara in M. B.

1719-1720. *Volumnia in Coriolanus altered — *Eudocia in Siege of Damascus.

1720-1721. *Leonora in Revenge.

1721-1722. Queen Katharine — Desdemona — Nourmahal in Aurenge-Zebe — *Cartismand in Briton — Athanais in Theodosius.

1722-1723. *Duchess of Gloucester in Humphrey Duke of Gloucester — Queen Elizabeth in Albion Queens.

1724-1725. *Cornelia in Cæsar in Ægypt.

1725-1726. Chruseis in Heroick Love — *Hecuba in ditto.

1726-1727. Phædra in ditto.

1727-1728. *Leonora in Double Falsehood — *Lady Grace in P. H.

1729-1730. *Lady Science in Humours of Oxford — *Eunesia in Timoleon.

1730-1731. *Medæa by Johnson — Almeria in Indian Emperour — *Eurydice in ditto.

Her accident was in this summer — her 1st appearance afterwards was at her bt. D. L. Jan. 25 1733.

1734-1735. No new character.

C. G. 1735-1736. No new character.

D. L. 1736-1737. No new character.

1737-1738. *Clytemnestra in Agamemnon — she seems to have been engaged expressly for this part, and to have played no other, but Hermione for her bt., and Portia for Shakspeare's Monument.

1738-1739. }
 1739-1740. } Seemingly not engaged.

C. G. 1740-1741. She had a bt., but seems not to have been engaged.

1741-1742. Engaged for some few nights.

* *Originally.*

L. I. F. 1742-1743.

Giffard being driven from Goodman's Fields by measures, which, however legal, were considered as oppressive, once more opened L. I. F.—but his success was not equal to his merit—(*Chetwood*)—Davies and Murphy say that Giffard and his wife were engaged by Fleetwood; the latter, not knowing that Havard had been several years at D. L., adds that Fleetwood engaged him at Garrick's request—Giffard engaged Cibber Jun., Mrs. Butler and some of the performers who had acted with him at G. F.

Nov. 26. Cibber Jun. acted Lord Foppington.

Dec. 1. Committee. Teague = Cibber Jun.

27. Cibber Jun. acted Richard 3d.

30. Cibber Jun. acted Fondlewife 1st time.

Jan. 7. Devil to Pay. Nell = Miss Bradshaw, her 1st attempt on any stage.

14. Never acted, Bickerstaff's Unburied Dead. Bickerstaff = W. Giffard : Seizecorpse = Dunstall : Coquette Lady = Mrs. Dunstall :—this is a moral Drama in 2 acts by an anonymous author—it is of course founded on the Tatler—the Unburied Dead are persons of both sexes, who lead useless lives, they are brought before Bickerstaff for examination—this scene is well written—the rest of the piece has nothing to recommend it—on this night, and on the 17th it was acted previously to the play.

Feb. 2. All's well that ends well.

9. Nonjuror. Dr. Wolf = Cibber Jun.

11. Jane Shore. Gloster = Cibber Jun.

17. Mrs. Butler acted Mrs. Frail for her bt.

March 8. For bt. of Giffard. Fair Penitent. Lothario by the late Patentee of D. L.—Horatio = Giffard : Calista = Mrs. Giffard :—it appears from the Daily Post of Feb. 8 1743 that Giffard's undertaking had been unsuccessful ; and that as an expedient to recover in some degree the loss he had sustained, he had requested Highmore to act for his benefit.

14. Confederacy. Moneytrap = Cibber Jun.

24. Sir Courtly Nice. Crack = Cibber Jun.

April 6. Committee—(*Bills from Mr. Field and B. M.*)

Thus ended Giffard's management—Curll in 1741 says that he gave universal satisfaction to the town by his regularity and prudent behaviour—and Chetwood in 1749 tells us that dramatic pieces under his direction were performed with the utmost elegance and propriety—Giffard had certainly as good a judgment as any manager with regard to the selection of

plays for the stage—he had the honour of reviving *All's well that ends well*, the *Winter's Tale*, and *Henry the 5th*, which in all probability had not been acted since the Restoration—the *Wonder* had no great success the 1st season, and after the 2d it was laid aside, till Giffard revived it Nov. 14 1733, when it was acted 11 times successively—he revived *King Arthur* Dec. 19 1735 ; when it was acted 36 times successively—Giffard, in or about 1733, purchased a sixth part of the D. L. patent—it does not appear when he sold it—little is recorded of the professional merits of Mr. and Mrs. Giffard, but they must have been respectable performers, as they acted parts of importance, not only at their own theatre, but also at D. L. and C. G.—Mr. and Mrs. Giffard were engaged at C. G. in 1747-1748—after which time they did not act any more in London, and perhaps left the stage entirely—a Lady living at Bath in 1823 had a faint recollection of Giffard, but perfectly well remembered his wife, who survived him—they had retired to Brentford, where they were much respected.

Though Giffard lost money at L. I. F. this season, yet he is said to have been so successful at G. F. in former years as to have purchased the estate, which is now called *Coventry Court*, and is situated in the *Hay*.—(*Royal and Royalty Theatres* 1787)—Giffard saw Henderson rehearse *Hamlet* at Bath in 1772 previously to his 1st appearance on the stage—he foretold the future eminence of the young actor, returned to his home, and died in a few days. (*Ireland*.)

It does not appear what became of Mrs. Butler

after this season ; little is recorded of her, but she seems to have been a respectable actress.

EXTRA BILLS FOR 1742-1743.

Nov. 22. For the bt. of a person who has a mind to get money—at the New Theatre in James Street Haymarket. Fatal Curiosity. Mrs. Wilmot by Mrs. Charke who performed the part originally :—with Devil to Pay. Nell by Miss Charke :—*F.*

Feb. 18. (a Friday in Lent) at a Booth in Southwark by a company from the Theatres Royal for their diversion. Love for Love. Tattle = Woodward : Ben = Macklin : Foresight = Arthur : Mrs. Frail = Mrs. Yates : Miss Prue = Miss Bradshaw : —with the Lying Valet. Sharp = Yates : Gayless = Blakes : Guttle = Dunstall : Kitty Pry = Mrs. Yates : —*B. M.*

Feb. 25. (a Friday in Lent) Busy Body. Marplot = Woodward : Sir George Airy = Gibson : Sir Jealous Traffic = Dunstall : Sir Francis Gripe = Arthur :—*B. M.*

D. L. 1743-1744.

In the Gentleman's Magazine for Oct. there is a great deal about the actors' salaries—it appears that Garrick's salary was £630.

This theatre which had for some years been conducted with prosperity under the management of Macklin, was at this time reduced to the utmost state of confusion owing to the imprudent conduct of Fleetwood—Bailiff's were often in possession of the theatre, the actors could not get their salaries, and were treated with insolence by Pierson the treasurer; and the stage was disgraced by the most contemptible exhibitions from Sadler's Wells—Fleetwood himself received the remonstrances of the performers with the utmost politeness, promised redress, but did nothing—towards the end of the summer the actors, wearied out with Fleetwood's repeated breach of promise, formed a plan for setting up a new company, if possible; and entered into a formal agreement, by which they obliged themselves not to accede to any terms that might be proposed by the Patentee without the consent of all the subscribers—in the mean time Fleetwood was not idle, he engaged the best company he could collect, and opened his house on Sept. 13.

The seceding actors (and Garrick in particular) had flattered themselves that they would have weight enough to obtain a License for the little theatre in the Hay.—but the Lord Chamberlain was deaf to their petition—the question then was, what was to be done?

the generality of them thought that the only way was to return to D. L. on the best terms they could obtain—Fleetwood agreed to receive them, but as he ascribed the revolt to Macklin, he was determined to punish him for his ingratitude, for such he termed his conduct in the affair—eternal banishment from the theatre was therefore the doom he pronounced on the man, who had once been his favourite adviser and his bosom friend—Macklin saw all the inconvenience he must feel from this sentence being put into execution and had no inclination to become the scape-goat in this business ; he strongly urged Garrick to adhere to their engagement—Garrick could not but acknowledge the justice of his plea, (*Davies*) but found himself greatly embarrassed between the real pressing distresses of the other players, and Macklin's inflexible disposition—he did his utmost to reconcile Fleetwood to him, he offered to play for 100 Guineas less that season, if Macklin was engaged ; but Fleetwood declared he would sacrifice every interest he had in the world rather than engage Macklin—a letter was written Nov. 7th to Macklin signed by W. Mills—E. Mills—F. Leigh—W. Havard—W. Pritchard—H. Pritchard—E. Berry—E. Woodburn, in which they said that Garrick's going to Ireland, or refusing to play with the Manager would be equally destructive to them, and would not contribute one jot to Macklin's own interest or return to the theatre—and they requested him to sacrifice his own convenience for a time to the interests of so many people—the same performers wrote the next day to Garrick desiring him to put off his intention of going to Ireland till they had an

answer from Macklin, and representing to him, that if any tie or obligation was still subsisting, they had an equal title to it with Macklin.

Garrick offered to give Macklin £6 a week, play-house pay, out of his own salary for that season till he could prevail on Fleetwood to receive him; he likewise obtained a promise from Rich of an engagement for Mrs. Macklin at £3 a week—Macklin, like Shylock, would hear of nothing but the Bond; and he was certainly right as to the letter of the law—under these circumstances Garrick at last engaged with Fleetwood—some of the other performers engaged likewise, but with a diminution of salary.

Dec. 5. Garrick was announced for Bayes—on that very day was published for the first time “the “Case of Charles Macklin Comedian”—all that Garrick could do in this exigence was to disperse a handbill requesting the Public to suspend their judgment for a day or two, till he should present a fair account of the whole transaction—a large party was formed under the influence of Dr. Barrowby to adopt Macklin’s quarrel; they went in crowds to the play-house; Garrick appeared as Bayes, but was not suffered to speak—*Off, Off*, resounded from all parts of the house, and Macklin had a complete triumph, but it did not last long—Garrick was eager to send forth a vindication of himself, and Guthrie the historian drew up Garrick’s answer, which was published Dec. 7th—in two days after the Rehearsal was again advertised—and Garrick’s party, which was now joined by 30 bruizers, proved superiour—(*Murphy*)—Macklin however on the 12th of Dec. published a long reply to Garrick’s vindication—all the papers relative

to this dispute may be seen in Murphy, or the last edition of Davies—much was said with plausibility on both sides—if Garrick and Macklin had been the only persons concerned in the engagement, Garrick certainly ought to have persisted in refusing to come to any agreement with Fleetwood—but as his doing so would have involved eight other persons in distress, there seems to have been as good reason why he should not desert them any more than Macklin—and unfortunately he was forced to do one or the other—Cooke properly observes that there are circumstances, which cannot be foreseen at the time of entering into some engagements, which tho' perhaps they cannot justify, yet they are sufficient to extenuate the breach of them; and allows that Macklin's ill-judged obstinacy ought not to have involved the other performers in ruin—Davies vindicates Garrick, but with caution as Macklin was alive—Kirkman is very inveterate against Garrick—Murphy in 1801 says, the public clearly saw that Macklin's ingratitude to Fleetwood was the sole cause of his exclusion from the theatre—Fleetwood at the time accused him of base ingratitude, after the favours he had done him on his trial for Hallam's death—Macklin in his vindication of himself says—“ I have the utmost abhor-
“ rence of the crime of ingratitude, with which I am
“ charged, and am sensibly affected with the imputa-
“ tion of it; but I have not apprehended, because a
“ Gentleman has acted with humanity towards me
“ in my distress, that therefore he has an absolute
“ right over me, and is entitled to load me with op-
“ pression as long as I live; at the same time I bear
“ and shall always continue to bear a thankful re-

“membrance of Mr. Fleetwood’s favours upon that “melancholy occasion”—without knowing the extent of Macklin’s obligations to Fleetwood it is impossible to make a just estimate of the degree of ingratitude of which Macklin was guilty ; but it seems pretty clear, that whatever might have been Fleetwood’s misconduct as to the theatre, Macklin ought not to have entered into a combination against him.

Sep. 13. Conscious Lovers—no performers’ names.

15. Recruiting Officer. Plume = Giffard : Brazen = Cross : Balance = Bridges : Kite = Carr : Bullock = Taswell : Worthy = W. Giffard : Melinda = Mrs. Cross : Rose = Miss Scot : Lucy = Mrs. Bennett : Sylvia = Mrs. Ridout.

17. Love for Love. Ben = Yates : Tattle = Neale : with Lying Valet by Yates : Kitty Pry = Miss Bradshaw.

20 and 22. Yates acted Marplot, and Teague in Committee.

27 and 29. Delane acted Cato and Oronooko.

Oct. 1. London Merchant—4. Miser by Yates.

London Daily Post Oct. 4. This morning Mr. Henry Carey, well known to the musical world for his droll compositions, got out of bed from his wife in perfect health, and was soon after *found dead*—he has left 6 children behind him.

6. Orphan. Castalio = Davies : Chamont = Delane : Polydore = Giffard : Monimia = Mrs. Giffard her first appearance there for 4 years :—with School boy by Yates.

8. Unhappy Favourite. Essex = Delane.

15. Mourning Bride. Osmyn = Delane.

18. Cato—Relapse was deferred on account of the indisposition of Theo. Cibber.

20. Tender Husband. Capt. Clerimont = Giffard : Numps = Yates : Biddy = Mrs. Giffard.

22. Not acted 5 years, Æsop. Sir Polidorus Hogstye = Yates : Doris = Mrs. Roberts.

25. Delane acted King Lear.

27. Spanish Fryar. Dominic = Bridges : Torrismond = Delane : Gomez = Collins.

Nov. 1. Constant Couple. Sir Harry Wildair = Mrs. Woffington her 1st appearance this season.

3. Mrs. Woffington acted Sylvia in R. O.

4. Tamerlane = Bridges : Bajazet = Delane : Arpasia = Mrs. Roberts : Haly = Green:—in the Gent's Magazine for Oct. 1742 it is said—"Theo. Cibber" and young Green of D. L. were greatly applauded "for mimicking two principal performers."

5. Tickets delivered out by Davies were taken this night.

London Daily Post Nov. 7. Mr. Cibber the Comedian, who has been very ill of a cold and fever since his return from Ireland, will soon appear at D. L.

Nov. 8. Not acted 50 years, Women Pleased. Silvio = Delane : Penurio = Neale : Soto (servant to Claudio) = Yates : Lopez = Taswell : Claudio = W. Giffard : Bartello (captain of the citadel) = Bridges : Duke of Sienna (suitor to Belvedere) = Winstone : Captain = Blakes : Belvedere = Mrs. Giffard : Dutchess of Florence (her mother) = Mrs. Bennett : Rodope (wife to Bartello) = Mrs. Cross : Jaquenet (servant to Isabella) = Mrs. Horsington : Isabella is omitted—that this play had not been acted for 50

years was probably said at random—it does not appear that it had been acted since the Restoration.

Women Pleased was written by Fletcher—seemingly without the assistance of Beaumont—the serious and comic parts of it are both good—the main spring of the plot is silly—Silvio and Belvedere are mutually in love—the Dutchess confines her daughter in a citadel—and makes an edict that whoever, without special license, shall solicit the love of Belvedere, shall forfeit his life—Silvio prevails on Rodope, who is his aunt, to let him have an interview with Belvedere—Bartello surprises them—Silvio is brought before the Dutchess as a prisoner—Belvedere takes the blame on herself—the Dutchess remits the sentence of death, but banishes Silvio for a year—he is then to make his appearance—if he can bring a solution of the riddle, which the Dutchess gives him, he is to marry Belvedere—if he cannot—he is to forfeit his head—the riddle is as follows—

“ Tell me what is that only thing,

“ For which all women long :

“ Yet having what they most desire,

“ To have it does them wrong? ”

Silvio is not able to find out the riddle—he says—

“ Diviners, dreamers, schoolmen, deep magicians,

“ All have I tried ; and all give several meanings.”

Belvedere obtains the solution from her mother by a stratagem—and in the 5th act we are told

————— “ In good or ill,

“ Women desire to have their will.”

In the 4th act Belvedere, in the disguise of a very old woman, offers her assistance to Silvio, when the day shall come for him to answer the Dutchess' question—in return she exacts from him a promise to grant her a boon which she means to ask him—he assents—she gives him at the proper time the solution of the riddle—and then, as the old woman, calls on him to marry her—the Dutchess compels him to do so—after the marriage Belvedere throws off her disguise—Garrick has made use of this incident in the Christmas Tale, but with some variation——there is a comic underplot—Lopez is very jealous of his wife Isabella, and so stingy, that his servant Penurio is half starved—in the last scene of the 2d act Claudio is making love to Isabella—on the approach of Bartello, Claudio retires—Penurio tells Isabella that her husband is coming—she directs Bartello to draw his sword, and to pretend that he had pursued his enemy into the house—after Bartello is gone out, Claudio appears as the person pursued, and Lopez conducts him out—this is taken from Boccace Day 7 Novel 6—it is introduced again in the London Cuckolds and other plays——in the 3d act Isabella ties a string to her finger for Claudio to pull when he comes—while she is asleep, Lopez puts the string on his own finger—on its being pulled Lopez runs out—Isabella wakes and, on finding she is discovered, prevails on her maid to take her place—Lopez returns, beats the maid severely and goes to fetch his wife's relations—they find Isabella without any signs of having been beaten, and force Lopez to beg her pardon—this is borrowed from Boccace Day 7 Novel 8—Penurio and Soto are good comic

characters—particularly the former——Pope in a letter to Congreve (Vol. 5. p. 237) says — “ You “ know Chaucer has a tale, where a knight saves his “ head by discovering that sovereignty was the thing “ which all women most coveted.”

10 and 11. Women Pleased.

12. Relapse. Lord Foppington = Cibber Jun. : Loveless = Giffard : Worthy = Delane : Lory = Neale : Surgeon = Yates : Berinthia = Mrs. Woffington.

15. Love makes a Man. Clodio = Cibber Jun. : Don Lewis = Yates : Carlos = Delane.

17. Rival Queens. Alexander = Delane : Clytus = Bridges : Cassander = Giffard : Statira = Mrs. Giffard : Roxana = Mrs. Roberts.

18. Venice Preserved. Jaffier = Delane : Pierre = Bridges : Belvidera = Mrs. Giffard :—with Anatomist. Mons. le Medicin = Blakes : Crispin = Yates :—this Farce was acted about 17 times, no doubt owing to the excellence of Blakes' performance—it was perhaps at this time that the Doctor was turned into a Frenchman, which he was not originally.

19. Mrs. Woffington acted Sir Harry Wildair—and Dec. 14.

23. Twin Rivals. Elder Wou'dbe = Delane : True-man = Cibber Jun. : Teague = Yates.

24. Jane Shore. Hastings = Delane : Dumont = Giffard : Gloster = Bridges : Jane Shore = Mrs. Giffard : Alicia = Mrs. Roberts.

26. Not acted 10 years, Gamester. Young Valere = Giffard : Hector = Yates : Angelica = Mrs. Woffington.

29. Not acted 6 years, Merry Wives. Falstaff =

Delane : Ford = Giffard : Sir Hugh Evans = Yates :
Dr. Caius = Blakes : Mrs. Ford = Mrs. Woffington.

Dec. 1. Old Batchelor. Fondlewife = Cibber Jun. :
Lætitia = Mrs. Woffington.

3. A letter from Garrick to the author of the
London Daily Post was published in that paper.

6. Rehearsal. Bayes = Garrick 1st appearance
this season.

7. Recruiting Officer. Brazen = Cibber Jun. :
Plume = Giffard : Sylvia = Mrs. Woffington :—with
Anatomist. Young Gerald = Green.

8. Garrick acted Bayes.

London Daily Post—this day is published a full
answer to a false and scandalous libel entitled, the
case of Charles Macklin Comedian—in this paper
also appeared a letter signed a *By-Stander*, on Tues-
day night's riot.

9. Garrick acted Bayes—a short advertisement to
the public on the Tuesday night's riot was printed at
the bottom of the bills.

There is some slight variation as to dates between
Garrick's biographers and the bills—it is pretty certain
that Dec. 4 was on a Sunday, consequently Tuesday's
riot must have been on the 6th and not on the 5th,
as Davies and Murphy say.

10. Orphan. Chamont = Garrick.

12. Conscious Lovers. Tom = Cibber Jun. :
Phillis = Mrs. Woffington :—with, never acted, Law-
yer's Feast—this Farce was acted 4 times—the Editor
of the B. D. says it is taken from the Spanish Curate
—which is very probable.

13. Garrick acted Lear.

15. Hamlet = Garrick : Queen = Mrs. Roberts : Ophelia = Mrs. Woffington.

16. Alchemist. Abel Drugger = Cibber Jun.

17. Richard the 3d = Garrick : Lady Anne = Mrs. Mills.

19. Never acted, Love the Cause and Cure of Grief, or the Innocent Murderer. Briar (a farmer) = Giffard : Young Freeman = Havard : Old Freeman (a gentleman) = Bridges : Weldon = Delane : a Judge = Winstone : Charlotte (daughter to Briar) = Mrs. Giffard : Mrs. Freeman = Mrs. Roberts : Mrs. Briar = Mrs. Bennet :—seemingly acted but once—Old Freeman and Briar had been long at variance—Young Freeman and Charlotte are privately married—Briar is with difficulty reconciled to the match—on the next morning, Briar is found dead in the fields—Old Freeman is found standing by him—he has the stick in his hand with which Briar had been killed—Old Freeman is tried for his life—the Judge considers him as guilty—Weldon, who is the foreman of the jury, returns a verdict of not guilty—he then says, that he killed Briar himself, but that it was in his own defence—Weldon and Briar had met—Weldon had demanded the payment of a debt—an altercation ensued—Briar struck Weldon on the head—Weldon wrested the stick from him, and returned the blow—he did not perceive till it was too late, that the stick had an iron spike at the end of it—the spike had gone into Briar's side—this is a poor T. in 3 acts by Cooke—Cooke says that he took the hint of his play from an old legal story in a book of reports—the story is too simple even for 3 acts, and the play would have been much more suit-

able to the D. P., if it had been written in prose—the scene lies in the country in Kent.

20. Garrick acted Lothario.

22. Strategem. Archer = Garrick : Scrub = Yates : Mrs. Sullen = Mrs. Woffington.

23. Hamlet = Garrick : 1st Gravedigger = Yates.

Jan. 2. Garrick acted Abel Drugger.

5. Old Batchelor. Fondlewife = Cibber Sen.

7. *Macbeth as written by Shakspeare*. Macbeth = Garrick 1st time : Macduff = Giffard : Witches = Arthur, Neale and Yates : Lady Macbeth = Mrs. Giffard :—see D. L. March 19 1748.

12. *Never acted there*, Wonder. Don Felix = Giffard : Lissardo = Yates : Col. Briton = Delane : Gibby = Blakes : Don Lopez = Collins : Soldier = Arthur : Violante = Mrs. Giffard : Flora = Mrs. Roberts :—with Old Man taught Wisdom. Miss Lucy = Mrs. Dunstall 1st time :—she seems to have been at C. G. in the early part of the season—and to have come to D. L. about this time—the Wonder seems to have been acted but once—the compiler of the bills observes that the Wonder came out originally at D. L.—the mistake in the bill for this evening is one of the grossest that was ever made.

13. Provoked Wife. Sir John Brute = Cibber Sen. : Razor = Neale : Lady Brute = Mrs. Woffington : Lady Fanciful = Mrs. Giffard.

23. Cibber Sen. acted Sir John Brute.

27. Henry 4th part 2d. Falstaff = Berry : King = Delane : Shallow = Cibber Sen.

28. Garrick acted Abel Drugger.

Feb. 4. Cibber Jun. acted Abel Drugger.

13. Beggar's Opera. Macheath = Blakes 1st time :

Peachum = Yates : Polly = Miss Budgell 1st time :
Lucy = Mrs. Dunstall.

21. Never acted, Regulus. Regulus = Garrick :
Corvus = Delane : Decius (in love with Clelia) =
Havard : Metellus = Mills : Martia (wife to Regulus)
= Mrs. Giffard : Clelia (daughter to Regulus, and in
love with Decius) = Miss Budgell :—Havard follows
the popular accounts of Regulus—(see Crowne's
Regulus T. R. 1692)—he is not happy in his addi-
tions to the barrenness of the story—Corvus, a Ro-
man Senator, in the pay of Carthage, is introduced
as a foil to Regulus—at the close of the 4th act his
treachery is discovered—and in the 5th, he and his
confederates are said to have been forced to leap
from the Tarpeian Rock—Regulus gives Clelia to
Decius—and then takes leave of his wife and family
—this is a cold, declamatory T.—Corvus is a long
part, but a very uninteresting one—he is in love
with Clelia — even the name of Corvus is badly
chosen, as he does not appear to be of the Valerian
family to whom that surname was confined—Livy
in the 26th chapter of his 7th book says, that Vale-
rius being engaged in a single combat with a Gaul,
a crow perched on his helmet, and assisted him in
killing his opponent, by attacking the face and eyes
of the Gaul with his beak and claws—hence the sur-
name of Corvus was added to that of Valerius—Va-
lerius Maximus in his 8th book slightly mentions the
story, and then adds—“*gens Corvina cognomen usur-*
pat”——Havard has twice spelt Xantippus with a Z.
—Murphy says, Garrick's admirable acting gave
warmth and energy to the whole piece.

March 5. Garrick's bt. Hamlet. By particular

desire 5 rows of the pit will be railed into boxes—Servants will be permitted to keep places on the stage, which for the better accommodation of the Ladies will be formed into boxes—the Ladies are desired to send their servants by 3 o'clock—to begin at 6 o'clock.

10. For a Gentleman under misfortunes. Othello. Othello by the Gentleman who lately performed in the Hay. (Foote) Iago = Giffard 1st time : Desdemona = Mrs. Giffard.

12. Mrs. Woffington's bt. Provoked Husband. Lord Townly = Garrick : Lady Townly = Mrs. Woffington, being their 1st appearance in those characters : Sir Francis Wronghead = Yates : Manly = Delane :—with Mock Doctor. Gregory = Cibber Jun. : Sir Jasper = Arthur :—6 rows of the pit will be laid into the boxes.

17. Garrick and Mrs. Woffington acted Lord and Lady Townly 2d time—and 4th time on March 30.

General Advertiser (late London Daily Post) March 17—Mr. Sheridan, the celebrated Comedian, is arrived in London from Dublin.

28. For bt. of Cibber Jun. Provoked Husband. Lord Townly = Garrick : Manly = Cibber Jun. : Lady Townly = Mrs. Woffington.

29. Mrs. Giffard's bt. Garrick acted Pierre.

April 2. "The day returns, but not to me returns." *Milton.*

For the benefit of Dr. Clancy.

Ædipus. Ædipus = Delane : Tiresias = Dr. Clancy, who is blind : Citizens = Yates, Neale, Taswell, Arthur, Morgan, and Collins : Manto = Miss Budgell : Jocasta = Mrs. Roberts :—the Newspaper

says—" Dr. Clancy being deprived of the advantages
 " of following his profession, and as the writing he
 " has produced for the stage could not be brought on
 " this season, the Master of the playhouse has been
 " so kind as to favour him with a benefit night ; it is
 " therefore hoped, that as this will be the first instance
 " of any person labouring under so heavy a depriva-
 " tion, performing on the stage, the *novelty*, as well as
 " the *unhappiness* of his case, will engage the favour
 " and protection of a *British audience*."

3. Never acted, Astrologer. Motley = Yates :
 Stargaze = Mills : Doterel = Blakes : Brains = Neale :
 Whimsey = Bridges : Young Whimsey = Havard :
 Young Doterel = Giffard Jun. : Sly and Siftem (Star-
 gaze's confederates) = Arthur and Berry : Lætitia
 (daughter to Doterel) = Mrs. Woffington : Clara
 (daughter to Whimsey) = Mrs. Giffard : Fainwou'd
 = Mrs. Bennet :—this is a bad alteration of Albu-
 mazar—Motley—Stargaze—Doterel—Brains—and
 Whimsey—are the same characters as Trinculo—
 Albumazar—Pandolfo—Cricca and Antonio—no
 very material change is made in the plot, but the
 language is altered vastly for the worse—the altera-
 tion was made by Ralph—he says in his advertise-
 ment, that his Comedy is founded on one of our best
 old plays, that the receipts of the house on the first
 night were but £21, and that when the Manager had
 the generosity to risk a second, in order to give the
 author a chance of a benefit, he was obliged to shut
 up his doors for want of an audience—Ralph's play,
 with all its faults, certainly deserved a better fate.

4. Garrick acted Fondlewife 1st time this season.

5. Astrologer, or the pretended Transformation

2d time —this 2d title was dropt when the play was printed—Victor says—“ why *pretended* transformation? is there any such thing as a *real* one?”

6. Yates' bt. Recruiting Officer. Plume = Garrick : Brazen = Yates : Sylvia = Mrs. Woffington :—with, not acted 3 years, Harlot's Progress. Harlequin = Yates.

9. For bt. of Mills, Alchemist. Abel Drugger = Garrick : with, not acted 15 years, Jovial Crew. Oliver = Mills. Amie = Miss Bradshaw.

10. Giffard's bt. Not acted 7 years, Fatal Marriage. Biron = Garrick 1st time : Villeroy = Giffard : Fernando = Yates : Isabella = Mrs. Giffard : Victoria = Mrs. Woffington.

13. Relapse. Lord Foppington by the Gentleman who performed it at the Hay. (Foote) with the Epilogue.

16. Garrick and Mrs. Woffington acted Lord and Lady Townly.

17. Neale's bt. Not acted 7 years, Sir Courtly Nice. Sir Courtly = Neale.

18. Havard's bt. Regulus 7th time.

23. For bt. of Mrs. Mills. Double Dealer. Brisk = Cibber Jun. : Sir Paul Plyant = Yates : Lady Froth = Mrs. Mills :—with Jovial Crew.

25. Never acted, Mahomet. Zaphna = Garrick : Alcanor = Giffard : Mahomet = Delane : Mirvan = Bridges : Pharon = Winstone : Ali = Green : Palmira = Mrs. Giffard :—acted 3 times—Alcanor, one of the chief citizens of Mecca, is a sworn enemy to Mahomet, whom he considers as an Impostor—Zaphna and Palmira are the children of Alcanor—but he does not know them to be such—and they do not

know that Alcanor is their father—they had been taken from Alcanor when infants, and been brought up by Mahomet—for whom both as a Prophet and a Protector they have great deference—Mahomet and Zaphna are in love with Palmira—Mahomet gains admission into Mecca—he makes overtures of friendship to Alcanor—Alcanor rejects them—Mahomet engages Zaphna to murder Alcanor—in the 4th act, Alcanor is discovered at an altar, addressing himself to his Idols—Zaphna considers his address as blasphemous—Alcanor retires behind the altar—Zaphna follows him, and executes his purpose—Alcanor returns to the stage with the bloody sword in his hand—Pharon enters, and declares Zaphna and Palmira to be the children of Alcanor—in the 5th act, the body of Alcanor is brought in on a bier—Zaphna excites the citizens of Mecca against Mahomet—he advances towards Mahomet with an intent to kill him—he reels, and reclines on his sword—Mahomet perceives that the poison, which he had caused to be given to Zaphna, had begun to operate—he appeals to heaven—and insists that the death of Zaphna, which follows soon after, is a judgment on him for his impiety—Palmira kills herself—this T. was written originally by Voltaire—it was adapted to the English stage by James Miller—it has on the whole considerable merit, but the character of Mahomet is not hit off happily—Voltaire should have studied the Koran, and have given the character a sort of appropriate language, as Hughes has done to his Mahometans in the Siege of Damascus—Voltaire's Tragedy gave great offence to the bigots at Paris—and he thought it best to withdraw it after the 3d night—in the

English play there are some sentiments which would not be very agreeable to the High Church party here—the English stage affords numberless instances of sentiments which are not suited to the character who speaks them, but we have nothing worse in that way than what Voltaire makes Mahomet say—“ Osirus
“ in Ægypt, Zoroaster in Asia, Minos in Crete, and
“ Numa in Italy, easily gave insufficient laws to peo-
“ ple without manners, without religion, without
“ kings ;” nothing is more certain than that Mahomet never heard of one of these persons—there is a similar speech in the *first* edition of Miller’s play—Miller died on his benefit night.

April 30. William Giffard’s bt. Never acted there, Alzira. Zamor, with a Prologue, by Johnson, who has not appeared on any stage these 5 years : Don Alvarez = Giffard : Don Carlos is omitted : Ezmont = Havard : Alzira = Mrs. Giffard :—they all acted the parts originally at L. I. F.

May 1. Mrs. Woffington acted Lady Sadlife.

2. Berry’s bt. Fatal Marriage. Biron = Garrick : Baldwin = Berry.

4. Shepherd’s bt. Merchant of Venice. Shylock = Shepherd 1st time (being his 1st appearance on the stage for 2 years) : Anthonio = Delane : Launcelot = Neale : Bassanio is omitted : Portia = Mrs. Woffington 1st time :—Prologue to the Masons to be spoken by Mills, and Epilogue by Mrs. Woffington.

7. Richard 3d. = Garrick : Tyrrel = Arthur.

8. Collins acted the Miser.

11. Careless Husband. Sir Charles Easy = Giffard : Lord Foppington = Cibber Jun. : Lord Morelove = Delane : Lady Betty Modish = Mrs. Woffington.

14. Way of the World. Mirabell = Giffard : Petulant = Neale : Millamant = Mrs. Woffington.

15. Provoked Wife. Sir John Brute = Giffard 1st time : Razor = Green.

16. Green acted George Barnwell—his bt. in part.

22. Henry 4th. Falstaff = Berry : Hotspur = Delane : Prince of Wales = Giffard : Francis = Yates : Northumberland = Taswell.

31. Richard 3d = Garrick : Lady Anne = Mrs. Woffington :—probably last play. (*Bills from B.M.*)

Garrick acted Bayes 7 times—Chamont 4—Lear 6—Hamlet 5—Richard 6—Lothario 2—Archer 2—Abel Drugger 3—Macbeth 13—Regulus 7—Lord Townly 5—Pierre 2—Fondlewife 1—Plume 1—Biron 3—Zaphna 3.

The bills are all in Manuscript, but they appear to have been carefully transcribed.

Shepherd's name does not occur after this season.

General Advertiser Aug. 26 1748. " On Tuesday last died upon Milbank, in the 73d year of his age, Mr. Charles Shepherd, who belonged to D. L. upwards of 40 years."

C. G. 1743-1744.

Sept. 23. Provoked Husband—26. Way of the World.

28. Richard the 3d. Richard = Ryan : Norfolk = Stephens.

30. Rule a Wife, with Old Man taught Wisdom. Coupee = Woodward : Miss Lucy = Miss Hippisley.

Oct. 3. Jane Shore. Alicia = Mrs. Woodward :—rest as March 18 1742.

5. Royal Merchant. Clause = Bridgewater :—with Devil to Pay. Jobson = Dunstall : Nell = Mrs. Dunstall, her 1st appearance there.

7. Provoked Wife. Sir John Brute = Bridgewater : Lady Brute = Mrs. Horton : Mademoiselle = Miss Hippisley :—rest as before.

11. Double Gallant, with Lying Valet. Sharp = Woodward : Dick = Hippisley : Guttle = Dunstall : Kitty Pry = Miss Hippisley.

14. Mistake. Lopez = Chapman :—rest as Feb. 19 1742.

17. Albion Queens. Queen Elizabeth = Mrs. Woodward.

19. Funeral——21. Busy Body.

26. Orphan——28. Cato = Quin.

29. London Cuckolds. Dashwell = Woodward : Peggy = Miss Hippisley.

31. Strategem with Mock Doctor. Gregory = Dunstall : Welch Davy = Hippisley : Dorcas = Mrs. Dunstall

Nov. 2. Rover——4. Tamerlane.

7. Beggar's Opera. Macheath to be attempted by Cashell : Peachum = Hippisley : Polly = Mrs. Vincent : Lucy = Mrs. Dunstall.

16. She wou'd and she wou'd not—with What d'ye call it? Timothy Peascod = Woodward.

17. For the benefit of the Widow and 4 small

children of the late Henry Carey. Miser and Old Man taught Wisdom—Mrs. Clive acted Lappet and Miss Lucy for this charitable benefit, but she seems not to have been engaged till Dec. 7—Carey's works were printed in 1743—he wrote 10 little pieces—2 of them are omitted in this edition—and all the names of the performers.

18. Not acted 5 years, Confederacy. Brass = Chapman : Dick = Hale : Moneytrap = Hippisley : Gripe = Rosco : Clarissa = Mrs. Horton : Flippanta = Mrs. Vincent : Corinna = Miss Hippisley.

21. Old Batchelor. Lætitia = Mrs. Horton.

24. Ryan and Mrs. Horton acted Lord and Lady Townly.

28. Othello. Othello = Quin : Cassio = Hale : Desdemona = Mrs. Horton.

30. Never acted there, Assignation. Benito = Chapman : Duke of Mantua = Bridgewater : Prince Frederick = Ryan : Camillo = Cashell : Ascanio = Miss Hippisley : Lucretia = Mrs. Horton : Aurelian, the part originally acted by Hart, is omitted.

Dec. 1. Assignation. Laura = Mrs. Vincent : Violetta = Mrs. Dunstall : Hippolita = Mrs. Hale : Sophronia = Mrs. James : Frontona = Mrs. Mullart : —acted but twice.

3. Macbeth = Quin : 2d Witch = Woodward.

7. Mrs. Clive acted Lappet, and Cloe in the Lottery.

9. Acted but once for 7 years, Æsop. Æsop = Quin : Doris = Mrs. Clive.

12. Henry 4th part 1st, with Lottery. Countryman (perhaps Coachman) = Woodward.

13. Provoked Wife. Sir John Brute = Quin : Lady Brute = Mrs. Horton : Lady Fanciful = Mrs. Clive.

14. Hamlet = Ryan : Ghost = Quin : Ophelia = Mrs. Clive.

15. Royal Merchant. Clause = Quin.

16. Country Wife. Mrs. Pinchwife = Mrs. Clive : —rest as before.

17. Volpone. Lady Wou'dbe = Mrs. Clive : Celia = Mrs. Horton.

19. Merry Wives. Falstaff = Quin : Mrs. Ford = Mrs. Horton.

20. Spanish Fryar. Dominic = Quin : Elvira = Mrs. Clive.

23. Beggar's Opera. Macheath = Beard : Polly = Mrs. Clive.

26. London Cuckolds, with Necromancer. Shade of Leander = Beard : Hero = Mrs. Clive.

27. Quin acted King Lear.

31. Venice Preserved. Belvidera = Mrs. Pritchard :—she seems to have been engaged about this time.

Jan. 3. Devil to Pay. Sir John Loverule = Beard : Nell = Mrs. Clive.

5 and 6. Not acted 2 years, As you like it. Jaques = Quin : Celia = Mrs. Clive : Phoebe = Miss Hippisley :—see Jan. 8 1742—acted about 10 times.

7. Double Dealer. Lord Froth = Gibson : Lady Touchwood = Mrs. Pritchard : Lady Froth = Mrs. Clive : Lady Plyant = Mrs. Mullart :—rest as before.

11. Henry 4th part 2d. Falstaff = Quin : Pistol = Woodward.

12. Othello. Roderigo = Woodward : Desdemona = Mrs. Pritchard.

4. Measure for Measure. Isabella = Mrs. Pritchard.

18. Conscious Lovers. Indiana = Mrs. Horton : Phillis = Mrs. Clive.

19. By Command of the Duke.

For the benefit of Mrs. Saunders many years a Comedian at the Theatre Royal.

Julius Cæsar and Devil to Pay.

Mrs. Saunders humbly hopes that those Ladies and Gentlemen, who intend her the favour of their company, will excuse her not waiting on them, she not having been able to go out of her house these 18 months—for Mrs. Saunders see D. L. 1720-1721.

20. Merry Wives. Shallow = Chapman : Slender = Woodward.

24. Not acted there before, Henry 8th. King = Quin : Wolsey = Ryan : Suffolk = Stephens : Campeius = Chapman : Gardiner = Hippisley : Lord Sands = Woodward : Queen Katharine = Mrs. Pritchard : Anne Bullen = Mrs. Stevens :—with the ceremony of the Coronation—acted about 7 times.

28. Beggar's Opera. Lucy = Mrs. Pritchard :—Mrs. Dunstall was gone to D. L.

Feb. 1. Æsop. Hortensia = Mrs. Horton.

3. Siege of Damascus. Eudocia = Mrs. Pritchard.

7. Fair Penitent. Calista = Mrs. Pritchard.

23. Distressed Mother. Andromache = Mrs. Pritchard.

28. Not acted 10 years, Squire of Alsatia. Squire = Chapman : Sir William Belfond = Philips from Dublin : Lolpoop = Hippisley : Mrs. Termagant = Mrs. Pritchard : Lucia = Miss Hippisley = Mrs. Hackum = Mr. Stoppelear :—rest omitted.

March 3. Never acted there, Comus. Comus = Quin : Brothers = Ryan and Cashell : Lady = Mrs. Pritchard : Euphrosyne = Mrs. Clive.

8. Ryan's bt. Not acted 3 years, Abra-Mulé. Pyrrhus = Ryan : Solyman = Quin : Mahomet is omitted : Abra-Mulé = Mrs. Pritchard.

12. Quin's bt. Not acted 20 years, (acted April 24 1732) Don Sebastian. Don Sebastian = Ryan : Dorax = Quin : Antonio = Chapman : Mufti = Hippisley : Almeyda = Mrs. Pritchard : Morayma = Mrs. Clive :—acted 4 times.

13. Mrs. Clive's bt. Never acted there, Merchant of Venice. Shylock = Rosco : Anthonio = Quin : Bassanio is omitted : Gratiano = Ryan : Launcelot = Chapman : Lorenzo = Beard : Portia = Mrs. Clive : Nerissa = Mrs. Pritchard : Jessica = Miss Edwards, being her first attempt on any stage :—this must be understood in a speaking character—she had sung at Mrs. Clive's benefit March 8 1743 D. L.

28. Beard's bt. Old Batchelor. Heartwell = Quin : Lætitia = Mrs. Horton : Belinda = Mrs. Clive :—with Damon and Phillida by Beard and Mrs. Clive :—this bill seems odd, but it is probably correct, as Mrs. Horton appears to have gotten possession of Lætitia Nov. 21, before Mrs. Clive was engaged—see C. G. May 3 1745.

29. Mrs. Horton's bt. Fair Penitent. Lothario by the Gentleman formerly Patentee of D. L. :—Calista = Mrs. Horton.

30. Hippisley's bt. Conscious Lovers, with Lying Valet. Sharp = Miss Hippisley 1st time : Kitty Pry = Mrs. Pritchard.

31. Hamlet = Sheridan being his 1st appearance

on the English Stage : Queen = Mrs. Pritchard :—
rest as before.

April 2. Mrs. Pritchard's bt. Othello = Quin :
Desdemona = Mrs. Pritchard.

3. Sheridan acted Hamlet.

5. Sheridan acted Richard the 3d.

10. Provoked Husband. Lord Townly = Sheridan :
Manly = Quin : Lady Townly = Mrs. Pritchard.

13. Macbeth = Sheridan : Lady Macbeth = Mrs.
Pritchard.

18. Sheridan's bt. Julius Cæsar. Brutus = She-
ridan, his last appearance this season.

19. For bt. of Mr. and Mrs. Hale. Henry 5th =
Hale : Fluellin = Hippisley : Pistol = Woodward :
Archbishop = Chapman : Princess = Mrs. Hale.

21. Busy Body. Miranda = Mrs. Clive.

May 1. For bt. of Philips. Macbeth = Sheridan :
(by particular desire) Lady Macbeth = Mrs. Pritchard :
—with Flora. Hob = Philips : Sir Thomas Testy =
Hippisley : Flora = Mrs. Vincent : Betty = Miss
Hippisley.

7. Love's last Shift. Sir Novelty = Woodward :
Loveless = Ryan : Snap = Chapman : Narcissa =
Mrs. Clive : Amanda = Mrs. Pritchard.

21. Don Sebastian. Muley Moluch = Cashell :
Benducar = Bridgewater : Johayma = Mrs. Mullart.

30. Last play. (*Bills from B. M.*)

HAY. 1744.

Macklin during the time that he was excluded from D. L. collected together a company of unfledged performers, and undertook to instruct them in the science of acting—he opened the Hay. Feb. 6th—Macklin, from the impatience of his temper and the general harshness of his manner, was ill qualified for a theatrical instructor, but he made amends by the justness and propriety of his precepts—the principal part of his method seemed to be, in breaking his pupils from those artificial habits of speaking, which for some time past had been conceived to belong to the stage; it was his manner to check all the cant and cadence of Tragedy; he would bid his pupils first speak the passage as they would in common life, if they had occasion to pronounce the same words; and then giving them more force, but preserving the same accent, to deliver them on the stage.

His return to D. L. prevented his persisting in his plan at this time, but he resumed it more than once afterwards. (*Kirkman and Cooke.*)

Feb. 6. At the new Theatre in the Hay.—a Concert, and after it, Othello. Othello = a Gentleman: (Foote) Ludovico = Gentleman: (Hill) being their first appearance on the stage: Iago = Macklin:—the character of Othello will be new dressed after the custom of his country—No money will be taken at the doors, nor any person admitted, but by printed tickets, which will be delivered by Mr. Macklin at his house in Bow Street C. G.

13–20 and 23. Othello was repeated.

March 2. Othello by a set of Gentlemen for their diversion, being the last time of their performing that play.

April 6. Relapse. Lord Foppington, with an Epilogue, by the Gentleman who lately acted Othello : Loveless = Macklin : Berinthia = Mrs. Macklin : Miss Hoyden = Miss Minors.

20. For bt. of Miss Talbot. Miser. Lovegold = Macklin : Lappet = Mrs. Macklin : Mariana = Miss Talbot :—with Mock Doctor. Gregory and Dorcas = Mr. and Mrs. Macklin.

23. Recruiting Officer. Plume = Bransby.

May 10. Miser. Harriet = Miss Minors.

June 29. Hamlet = Gentleman 1st appearance : Ghost = Macklin : Gravediggers = Macklin and Vaughan : Queen = Mrs. Macklin :—repeated July 2 and 3.

(June 8. At May Fair. Recruiting Officer. Plume = Mrs. Charke.) (*Bills from B. M.*)

Cooke in his Memoirs of Foote says—“ How a
 “ man so exclusively comic as Foote, should think of
 “ such a part as Othello for his first appearance,
 “ would be matter of surprise, did we not consider,
 “ that the prevailing passion of most of our stage
 “ candidates points to the *lover* and the *hero* * * *
 “ the audience received him with every degree of
 “ indulgence, and many of the first distinction cheered
 “ him, from personal and family knowledge, but his
 “ performance on the whole was found too imperfect
 “ for either public or private patronage—Macklin
 “ said ‘ it was little better than a total failure, as
 “ neither his figure, voice, nor manners corresponded

“ with the character—not but one could plainly dis-
 “ cover the scholar about the young man, and that
 “ he perfectly knew what the author meant ; but in
 “ the exhibition of the passions, he was miserably
 “ defective’——his fate in Othello, though it did not
 “ entirely cure him of his rage for Tragedy, induced
 “ him to listen to the advice of his friends, and to
 “ think of Comedy as more suitable to his figure,
 “ talents, and natural feelings ; but unfortunately
 “ the part in Comedy which he adopted, seemed to
 “ be nearly as much out of his reach as Othello was
 “ in Tragedy * * * as there is extant no criticism on
 “ his performance of Lord Foppington, it can only
 “ be spoken of from conjecture ; and this will suggest
 “ that it must have been very far short of a real re-
 “ presentation * * * Miss Minors in Miss Hoyden
 “ gave an early specimen of her abilities in the comic
 “ line.

“ Disappointed in these two characters, his next
 “ attempt was in Pierre, in Venice Preserved ; which
 “ turning out equally unsuccessful, at last induced
 “ him to abandon for ever all thoughts of Tragedy—
 “ he engaged the next winter at D. L., where he
 “ successively appeared in Fondlewife, Sir Paul
 “ Plyant, Bayes,” &c.

It does not appear from the bills that Foote acted
 Pierre—but Cooke is probably right—in other respects
 he is quite incorrect—Foote was not engaged at D. L.
 till 1745–1746—and of the parts which he played at
 that time, Cooke knew very little.

DODSLEY—REED—AND COLLIER.

Dodsley in the early part of 1744 published 10 Vols. of Old Plays—the original price was £1 5 0 in sheets—he published 2 Vols. more in the course of the year—his preface contains a good deal of useful information.

Vol. 1st.

1. God's Promises—This Mystery is said to have been compiled in 1538 ; it is styled a Tragedy, or Enterlude—the characters are—Pater Cælestis, Adam, Noah, Abraham, Moses, David, Isaiah, and John the Baptist—Bale, the author, (who was afterwards a bishop) speaks a sort of Prologue and Epilogue—Pater Cælestis is the principal speaker, which we should now consider as highly improper, and with great reason ; but certainly no harm was meant by Bale, or conceived by the audience.

2. New Custom was printed in 1573—this morality was written to promote the Protestant religion—the D. P. are—Perverse Doctrine, an old Popish priest ; Ignorance, another, but elder ; New Custom and Light of the Gospel, two ministers ; Hypocrisy, an old woman ; &c.—at the conclusion, Perverse Doctrine is converted—the last speech is a prayer for Queen Elizabeth and her Council.

3. Four P's was written by John Heywood : it has a considerable share of humour, but is mere dialogue, without the shadow of a plot, or the slightest inci-

dent—the Palmer,* the Pardoner, and the Poticary first contend who has sent most souls to heaven; and then they try who can tell the biggest lie—the victory is adjudged by the Pedlar to the Palmer, who says, that in all his travels he never saw a woman out of patience—Relics and indulgencies are well ridiculed—the Pardoner produces the jaw-bone of All-Hallows, and the great toe of the Trinity†—the third commandment is sadly broken; but this seems to have been rather the vice of the age than of any particular author—in New Custom one of the characters swears by G—d's guts.

4. Gammer Gurton's Needle—this C. is considered as having been written by John Still Master of Arts—it had been acted in Christ's College Cambridge—it contains a good deal of very low humour—Gammer Gurton, in mending her man Hodge's breeches, loses her favourite needle—Diccon tells her that Dame Chat had found it—she and Dame Chat fight—Gammer Gurton sends for Dr. Rat, the Curate, to consult with him—Diccon tells Dame Chat that

* A Palmer was a species of Pilgrim, so called from a bough of palm which he carried with him. He had no home or place of residence, but travelled and begged his bread till he obtained what he called the *palm*, or a complete victory over his sins by death. (*Priestly.*)

† Some few years ago, at a public dinner, a young man came running into the room, and said that he had just seen an emblem of the Trinity—three persons in one gig—"You talk like a blockhead," said Dr. R——; "if, indeed, you had seen one person in three gigs, you would have had some foundation for your joke."

Hodge means to slip into her house by a hole that was broken in it—she vows vengeance on him—Diccon tells Dr. Rat, that he saw Dame Chat working with Gammer Gurton's needle, and that he may see her himself, if he will creep into the house by the hole—he attempts to do so, and gets his head broken—in the last scene, Diccon gives Hodge a good blow on the buttock, which drives the needle into him, when of course it is found—the Editor of the B. D. makes a great fuss about the author having been afterwards made a Bishop, but without sufficient reason ; for tho' this piece is very indelicate, yet it is quite free from obscenity.

5. George a Greene, the Pinner (or Pindar) of Wakefield—the Earl of Kendall &c. are in rebellion against Edward King of England—much having been said to the Earl about George a Greene, he wishes to see him—he disguises himself with two of his friends—they turn their horses into the corn near Wakefield—George protests that he will pound the horses—several of the Earl's followers enter from an ambush, and George is obliged to give the Earl fair words—he afterwards by a stratagem separates the Earl and his friends from their followers—he kills Sir Gilbert Armstrong, and takes the Earl and Lord Bonfield prisoners—King Edward hears so much of George a Greene, that he sets off in disguise to see him—George a Greene and Robin Hood fight—it proves a drawn battle—the last scene lies at Bradford—a Shoemaker insists that according to an old custom, no one should pass through the town with his staff upon his shoulder—the King submits to the

custom—George a Greene fights with the Shoemakers and beats them—the King is discovered—he rewards George a Greene liberally, and prevails on Grime to give his daughter to George—this play is supposed to have little or no foundation in history—it was printed in 1599—the author of it is unknown—it was revived at Wakefield in Sep. 1775 by Wilkinson, who thought the name would prove attractive—he made it into 3 acts.

6. Damon and Pithias—this play is in rhyme, and not divided into acts—it was printed in 1571—it was written by Edwards who was Student of Christ Church Oxford—the story, on which it is founded, is circumstantially related by Polyænus in the 22d chap. of his 5th book—Dionysius, being offended at Euephenus, contrived to get him into his power, and condemned him to death—Euephenus requested leave to return to his own country, as he had an unmarried sister whom he wished to dispose of; and promised to return—all who were present laughed at the proposal; but Dionysius was struck with admiration, and demanded who would be his security?—Euephenus sent for Eucritus, who readily undertook to be answerable with his life for the return of Euephenus—Euephenus according to agreement returned at the end of 6 months—Dionysius, being greatly delighted with the virtue of the two friends, set them both at liberty, and requested to be accepted by them as a third friend—the generosity of Dionysius gained him the friendship of many of the Italians—Valerius Maximus relates the story in the 7th chapter of his 4th book but more concisely—Cicero calls the two friends

Damon and Phintias—in the play Damon and Pithias land at Syracuse—Carisophus, who is a parasite and a sycophant, accuses Damon to Dionysius as a spy—the play proceeds as in the story—at the conclusion of it, Carisophus is banished from the court—Aristippus the Philosopher is one of the D. P.—Grim the collier is introduced for the sake of a scene of low humour—Jack and Will make Grim half drunk—he asks if it be true that the King forces his daughters to shave him—they say yes, and offer to shave him in the same fashion as the King's daughters handle Dionysius—while they are shaving him, they pick his pocket—Grim is not absolutely called Grim the collier of Croydon, but he seems to be meant for that character—he is said to have a Croydon complexion.

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7. Gorboduc—Gorboduc, King of Britain, divides his realm between his two sons, Ferrex and Porrex, giving however the larger and better portion to the elder—Ferrex and Porrex make war on one another—Porrex kills Ferrex—the Queen, Videna, who was always more partial to her elder than her younger son, kills Porrex—the people rise in rebellion—they murder Gorboduc and Videna—and the line of Brute is said to be extinct—the nobles suppress the rebellion—and prepare to defend themselves against Fergus Duke of Albany—the plot of this play is taken from some of the Monkish Historians—it ends without any regular conclusion of the story—but in the dumb show prefixed to the last act, we are told that

the civil wars continued for 50 years, till Dunwallo Molmutius reduced the land to monarchy—Gorboduc was written by Sackville and Norton—the former of whom was afterwards made Lord Buckhurst and Earl of Dorset—it was acted by the gentlemen of the Inner Temple, before Queen Elizabeth, on the 18th of Jan. 1561—it was printed in 1565 from a copy surreptitiously obtained—about 5 years after, it was reprinted as Ferrex and Porrex, with the consent of the authors—Dodsley reprinted it from the spurious edition—the last Editor of the B. D. says that Hawkins, in 1773, did so likewise—this is a gross and shameful mistake—Hawkins expressly says, that he reprinted the play from a correct copy in the Bodleian library, and at page 341 he gives, in a note, 8 lines, which are only to be found in the spurious edition.

8. Campaspe—the proper title of this play is Alexander and Campaspe—see G. F. Feb. 22 and 23 1731.

9. Edward 2d—this T. was written by Marlow—it comprehends all the principal events of Edward the second's reign—but the affairs of France and Scotland are only slightly noticed—the King recalls Gaveston from banishment—the nobles are offended—the Bishop of Coventry is sent to prison—and the temporalities of his see are given to Gaveston—the Archbishop of Canterbury joins the nobles, and the King is forced to send away Gaveston—he is again recalled, and married to the heiress of the Earl of Gloucester—he is seized on by the Earl of Warwick, and beheaded—the two Spencers succeed him in the

King's favour—a battle ensues—the King is victorious, and some of the barons are beheaded—Mortimer Jun. who had taken the lead in opposition to the King, is sent to the Tower—he makes his escape, and follows the Queen to France—they return to England—the Spencers are put to death—the King is forced to resign the crown to his son—Mortimer is made Protector—the King is cruelly used, and at last murdered—Edward the 3d., being supported by the nobles, orders Mortimer to be executed—and the Queen to be confined in the Tower—this is far from a bad play—it appears to have been originally acted by the Earl of Pembroke's servants, and afterwards at the Red Bull—about the middle of it Mortimer Jun. says—

“ This tattered ensign of my ancestors,
 “ Which swept the desert shore of that dead sea,
 “ *Whereof we got the name of Mortimer,*
 “ Will I advance upon this castle's walls.”

10. Spanish Tragedy 2d part—see Reed.

11. Mustapha—this T. was written by Lord Brook—the plot does not differ materially from the other plays written on the same subject, except that Camena, a daughter of Solyman and Rossa, (Roxalana) is introduced, whom her mother kills for warning Mustapha of his danger—Mustapha, tho' he gives the title to the play, enters but once, and that in an unimportant scene—there is no love—the dialogue is dull and declamatory, but the sentiments are good—there are long Choruses between the acts—Solyman talks of going, not to Mosque, but to Church—for

the history on which this play is founded see D. L. Feb. 13 1739.

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12. Green's Tu Quoque—see L. I. F. 1665.

13. Honest Whore part 1st—see Reed.

14. Hog hath lost his Pearl—this play consists of two distinct plots—in the serious part, Carracus and Maria, the daughter of Lord Wealty, are mutually in love—she had promised to elope with him—Albert, the friend of Carracus, was to give them his assistance—he comes first to Maria's chamber window—she mistakes him for Carracus—Albert ascends the ladder of ropes which she had let down—and Maria, supposing him to be Carracus, allows him the privilege of a husband—Albert descends—Carracus carries off Maria, and marries her—Albert's treachery is discovered by means of a ring, which Albert had dropped, and which Maria had found—Maria faints—Carracus goes mad—Albert becomes sincerely penitent, retires to the woods, and disguises himself as a hermit—Maria enters disguised as a page—she is almost famished—Albert relieves her—he restores Carracus to his senses—Carracus and Albert are reconciled—the comic part gives the name to the play—Hog the Usurer has an only child, Rebecca—he means to marry her to Lord Wealthy's son—she is in love with Haddit—by her contrivance, Haddit and two of his friends get into Hog's chamber in the night—they pretend to be spirits, and to be sent by Cræsus to Hog, in order to make him richer than he is already—one of them carries off Hog's silver under

colour of turning it into gold—another carries off his gold under colour of turning it into pearl—a similar trick is played in the 5th act of *Novelty*—at the conclusion, Hog gives his daughter to Haddit, and renounces his avarice—this C. was written by Taylor—some parts of it are improbable, but on the whole it is a pretty good play—it was printed in 1614, and had been acted by some apprentices in 1612-13.

15. *Fuimus Troes, the True Trogans*—this historical play is said to have been written by Fisher—it was printed in 1633—and had been acted by the Students of Magdalen College Oxford—Julius Cæsar invades Britain, but with little success—he fights with Duke Nennius, the brother of Cassibelane King of Britain—he gives Nennius a mortal wound, but loses his own sword—it is carried in triumph at the funeral of Nennius, and buried with him—Cæsar invades Britain a second time—on this occasion he is assisted by some of the Britons, and is more successful—at the conclusion, Cæsar and Cassibelane make peace—Cassibelane agrees to pay an annual tribute—there are no female characters, but Eulinus is much in love with Landora who is only mentioned—before the play begins, Mercury enters with the ghosts of Brennus and Camillus—during the course of the play, Brennus is supposed to animate the Britons, and Camillus the Romans—the Romans and Britons are equally True Trojans—the Romans being descended from Æneas—and the Britons from his great grandson, Brute—the author carefully distinguishes what characters he has borrowed from Cæsar's Commentaries, and what characters he has

borrowed from Geoffrey of Monmouth—the Chronicle of the latter, divested of its romantic embellishments, is a deduction of the Welsh Princes from the Trojan Brutus to Cadwallader, who reigned in the 7th century—(*Hayley*)—Geoffrey's Chronicle was probably in some repute at the time when this play was written—it is now universally exploded—Hayley, in his Essay on History, says—

“ No more the nations, with heroic joy,

“ Boast their descent from heaven-descended

“ Troy :

“ On Francio now the Gallic page is mute,

“ And British story drops the name of Brute.”

According to Geoffrey—Uther Pendragon, at the festival of his coronation, falls in love with Igherna, the wife of Gorlois, Duke of Cornwall, and being prevented from pursuing his addresses by the vigilance of the husband, he applies to the magical power of Merlin for the completion of his desire—this he obtains by being transformed into the person of Gorlois, and thus introducing himself to the deluded Igherna, as Jupiter visited Alcmena, he gives birth to the celebrated Arthur. (*Hayley*.)

16. White Devil or Vittoria Corombona—see T. R. 1682.

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17. Malcontent—this play was written by Marston—it was printed in 1604—it had been acted by the King's Servants—but it seems from the Induction that they did not act it originally—about a year

before the play begins, Altofronto, the Duke of Genoa, had been deposed by Pietro—he had assumed the name of Malevole, and the character of a Malcontent, that is, of a person dissatisfied with every body and every thing—Aurelia, the reigning Duchess had been intimate with Mendoza—she quarrels with him, and admits Ferneze to her favour—Malevole tells Pietro that Mendoza had made him a cuckold—Mendoza has the art to exculpate himself to Pietro's satisfaction—in the 2d act, Ferneze enters in his shirt from the Duchess' chamber—Mendoza stabs him—Pietro, in the disguise of a Hermit, announces his own death—Mendoza becomes Duke, Pietro having previously made him his heir—Mendoza banishes Aurelia, and attempts to debauch the wife of Duke Altofronto—at the conclusion Altofronto discovers himself, and regains the dukedom—he kicks out Mendoza—Pietro and Aurelia retire to a religious life—Malevole and Maquerelle, a Procuress are very good characters—in the 4th act, Emilia says to Maquerelle—“How many servants (suitors) thinkest thou I have?”—she replies—“The more the merrier ; ’twas well said, use your servants, as you do your smocks ; have many, use one, and change often ; for that's most sweet and courtlike”—in the 2d act Malevole calls Maquerelle—Dipsas—in the edition of 1825, we are told in a note, that the Dipsas is a serpent supposed to kill by inflammation—this is inaccurate—the Dipsas is so called from a Greek word which signifies thirst—Lucian has a short dissertation “concerning the Dipsades”—after enumerating the different serpents of Africa, he adds—“the worst of them is the Dipsas, so named,

“ because any person who is bitten by it, is seized
“ with insatiable thirst—the more he drinks, the
“ more he wishes to drink.”

18. *Woman kill'd with Kindness*—this play was written by Thomas Heywood—the 3d edition was printed in 1617—it is said to have been acted before 1604—in the 1st scene Frankford is just married to Mrs. Anne, the sister of Sir Francis Acton—not long after his marriage he gives Wendoll an invitation to come and live with him—Wendoll falls in love with Mrs. Frankford—she falls in love with him—he is unwilling to injure his friend—she is unwilling to injure her husband—but their passion gets the better of their reason—Nicholas tells Frankford of their intimacy—Frankford goes from home on some pretended business—he returns in the night, and finds Wendoll and his wife asleep in the same bed—Wendoll runs over the stage in a night gown—Mrs. Frankford begs her husband's pardon, but without attempting to extenuate her guilt—he gives her an estate for her maintenance—orders her to depart with her coach, her servants and every thing that belonged to her—but never to see him again—she sets off for the habitation assigned to her—she is so affected with her husband's kindness, that she determines to take no sustenance—when she is on her death-bed, Frankford comes to her, and forgives her—this part of the play is very good—the last scene in particular is truly simple and pathetic—a considerable portion of time must be supposed to elapse in the middle of the piece, as Mrs. Frankford has two children—there is an important under-plot—Sir Francis Acton and Sir Charles Mountford

hawk for a wager—a quarrel ensues—the sportsmen separate and fight—Sir Charles kills two of Sir Francis' servants—in order to avoid the severity of the law, he is obliged to part with nearly the whole of his estate—Shafton forces money on him, and in a subsequent scene arrests him for it—Sir Charles is imprisoned, and reduced to great distress—Sir Francis attempts to seduce Susan, Sir Charles' sister—she refuses all his offers—he pays Sir Charles' debts, and at the conclusion marries Susan—this underplot is not bad, but it is very inferior to the other part of the play—six o'clock is mentioned as the usual time for supper.

19. Eastward Hoe—see Cuckold's Haven T. R. 1685.

20. Widow's Tears—this play was written by Chapman—it was printed in 1612—and had been acted at Black and White Friars*—it consists of two distinct plots, which are well united—Tharsalio is the younger brother of a good family—he had been in the service of the late husband of the Countess Eudora—he determines to pay his addresses to her, relying on his own confidence for success—on his first visit to her as a wooer, she treats him with scorn—his friends jeer him—he engages Arsace,

* In vol. 1 p. 17 it is said that the theatre in Whitefriars was not built till after Shakspeare's death—this is correct so far as the theatre in Whitefriars, which was established in 1629, is concerned—but it seems that there was an old theatre in Whitefriars at which Widow's Tears and some few other plays were acted.

who is a Procuress, in his interest—she cautions Eudora against him, and bestows not a little abuse on him—her abuse however is of such a nature as to recommend him to the favour of a widow—the strategem is a very good one, and Tharsalio becomes the husband of Eudora—in the other plot, Lysander, the brother of Tharsalio, is married to Cynthia—she protests that if Lysander should die, she would not survive him—Lysander goes from home—Lycus by his desire tells Cynthia that he is murdered—she shuts herself up in his tomb, and for some days refuses any sustenance—Lysander returns in the disguise of a soldier—he visits her in the tomb—she falls in love with him—he tells her that his life is in danger, as one of the bodies, which it was his duty to guard, had been stolen from the cross to which it was affixed—she offers him the dead body of her husband to be placed in the room of that which had been stolen—Cynthia learns from Tharsalio that the soldier is her husband—and when he next visits her, she says she knows him—this plot is founded on the well known story of the Ephesian Matron in Petronius Arbiter cap. iii.—Chapman has made some alteration in it—according to Petronius the husband was really dead—Chapman huddles up the conclusion in an unsatisfactory manner—on the whole this is a good play—Tharsalio is a very pleasant character—scene Paphos.

21. *Revenger's Tragedy*—this play was written by Cyril Tourneur—it was printed in 1607—it had been acted by the King's servants—the scene lies in Italy, but we are not told in what part of it—the Duke has a son, Lussurioso, by a former wife—the Duchess

has three sons by a former husband—to the Youngest of these the author has given no name—the two others are Ambizioso and Supervacuo—in the 1st act the Youngest Son is brought to his trial for a rape on the wife of a nobleman called Antonio—the Duchess intercedes warmly in his favour—the Duke adjourns the court, and the Young Man is sent to prison—his brothers are unintentionally the cause of his death—the Duchess is so offended at the Duke for not granting her request, that she determines to cuckold him—for this purpose she pitches on Spurio, the Dukes' own bastard—some years before the play begins, the Duke had poisoned Gloriana, the betrothed wife of Vendice, because she would not consent to his lust—Vendice meditates revenge—his brother, Hippolito, has a place at court—Lussurioso employs him to find some person who understands pimping—Hippolito introduces Vendice to him as Piato—Piato, in Lussurioso's name, makes large offers to Castiza, who is his own sister—she rejects them with indignation—her mother wishes her to accept them—Piato, as Vendice, is much pleased with his sister, and as much displeased with his mother—the Duke also employs Piato as a pimp—he dresses up the skull of Gloriana as a lady—he and Hippolito introduce the supposed lady to the Duke—they make him sensible of the intrigue between the Duchess and Spurio, and then kill him—Vendice throws off his disguise as Piato, and is presented to Lussurioso as Vendice—Lussurioso succeeds to the Dukedom—a mask is to be performed for his diversion—Vendice, Hippolito and two others enter as the maskers—they kill Lussurioso and three

noblemen who are at table with him—they throw off their disguises—Spurio, Ambizioso, Supervacuo and another, who were really to have performed the mask, now enter—Lussurioso recovers sufficiently to say that he was murdered by the maskers—the suspicion consequently falls on those who appear at that time in masking habits—the Dukedom devolves on Antonio—Vendice confesses that he and Hippolito had killed the old Duke—Antonio orders them to execution——this is on the whole a good play, particularly in point of language—Vendice is a striking character—the moral is bad, as Revenge is represented rather as praiseworthy than otherwise—that part of the plot which concerns Spurio and the Duchess seems founded on the story of a Duchess of Ferrara, which is related by Laonicus Chalcocondyles and probably by the Italian Historians.

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22. *Lingua*, or the Combat of the Tongue and the Five Senses for Superiority—the characters in this play are the Five Senses personified, *Lingua* or the Tongue, &c.—*Lingua* wants to be admitted as a sixth Sense—she begins her plan by setting the Five Senses at variance—for this purpose she places a crown and a robe where they were likely to be found—*Tactus* (the Touch) endeavours to appropriate them to himself—*Visus* (the Sight) snatches the crown from him, and claims it, there being an inscription on it to signify, that the best of the Five Senses should have it—Common Sense, the Vicegerent of *Psyche* (the Soul) takes upon himself to decide the contention—each of the Senses sets forth

his respective merits—Common Sense bestows the crown on Visus, and the robe on Tactus—he decrees that Lingua should be considered as half a Sense—Gustus (the Taste) invites the other Senses to supper—Lingua is dissatisfied—she obtains from Acrasia (Intemperance) a bottle of wine mixed with drugs—she causes it to be presented to the Senses—they become intoxicated—but recover their faculties after they have been bound by Somnus (Sleep)—this is a very good play, both as to the design, and as to the language—it was printed in 1607—it is not clear by whom it was written.

23. *A Mad World, my Masters*—this C. was written by Middleton—it was printed in 1608, and had been acted by the children of Paul's—there is another edition in 1640, from which it appears to have been often acted in Salisbury Court—Sir Bounteous Progress piques himself on his hospitality—his grandson, Folly-wit, disguises himself as Lord Owe-much, and, with his loose companions disguised as servants, is entertained by Sir Bounteous—in the night they rob Sir Bounteous, and then tie one another in their beds, as if they had been robbed—Sir Bounteous is much hurt at the treatment which Lord Owe-much has received, and understanding from one of the pretended servants that his Lordship had been robbed of property to the amount of £200, he secretly makes up the loss—Sir Bounteous keeps a courtezan—Folly-wit disguised as the courtezan, goes to Sir Bounteous' house—breaks open a casket, and carries off the jewels contained in it—he next pretends that he and his companions are players—Sir Bounteous gives them leave to act—the play

to be acted is called the Slip—Folly-wit borrows from Sir Bounteous a chain, a jewel, and a watch, as properties for the play—his companions are taken into custody by a Constable—when the Constable brings them in, Sir Bounteous fancies he is a player in the character of a Constable, and suffers Folly-wit and his friends to bind him—they make off—but Folly-wit returns in his proper shape, and obtains the forgiveness of Sir Bounteous—there is another and a distinct plot—Penitent Brothel is in love with Hairbrain's wife—by means of a courtesan he obtains his wishes, and then sincerely repents of what he has done—this part of the play is sadly disgraced by a Devil or Succubus, who assumes the appearance of Hairbrain's wife to tempt Penitent—but on the whole this is a very good Comedy—in the 5th act, when a servant tells Sir Bounteous that there are certain players without who desire to act before him, he replies—"Players! by the Mass they are
 " welcome—but for certain players, there thou liest,
 " they were never more uncertain in their lives;
 " now up, and now down; they know not when to
 " play, where to play, nor what to play; not when
 " to play, for fearful fools; where to play, for puri-
 " tan fools; or what to play for critical fools"—
 Mrs. Behn in the City Heiress (see D. G. 1681) and Charles Johnson in the Country Lasses (see D. L. Feb. 4 1715) have borrowed the incident of the robbery—Christopher Bullock in the Slip (see L. I. F. Feb. 3 1715) has borrowed not only the robbery, but the pretended play.

24. 'Tis Pity she's a Whore—see Ford's Works 1810–1811.

25. Grim, the Collier of Croydon—St. Dunstan, the Abbot of Glassenbury, speaks a sort of Prologue—in the 1st scene Malbecco's Ghost (see Spencer's Fairy Queen) complains to Pluto &c. of the ill usage which he had received from his wife—Pluto sends Belphagor on earth to bring him certain intelligence, if the women are as bad as they had been represented to be—Belphagor is attended by his servant Akercock, or Robin Goodfellow—Belphagor assumes the character of a physician—Honorea, the daughter of the Earl of London, is dumb—Dunstan undertakes to make her speak—but cannot do it—she is cured by Belphagor, who had stipulated that she should be his wife, if she should refuse the old Earl of Kent, whom her father wishes her to marry—Honorea is in love with Musgrave, but her father contrives to have her married to the Earl of Kent, and Belphagor married to Marian—Marian first makes Belphagor a cuckold, and then gives him poison—Captain Clinton, who is her paramour, determines to kill Belphagor—the Earl of London accuses Belphagor of having poisoned the Earl of Kent—to whom he had only given a sleeping potion—the term for Belphagor's residence on earth being expired, he sinks into the ground—in the last scene, he presents himself to Pluto with horns on his head—in the underplot, Parson Shorthose, Clack a miller, and Grim are in love with Joan—she prefers Grim—this is, on the whole, a pretty good play—it is not certain by whom it was written, or at what time—Grim in this play, and Grim in Damon and Pithias seem to be the same person—Grim, the Newcastle Collier, in the Love-sick King, is obvi-



ously a different character—(see T. R. 1680)—Clack says to Joan—“ I perceive you mean to lead your life “in a coal-pit”—but Grim of Newcastle says that the colliers of Croydon only make charcoal.

26. *Microcosmus*—this moral Mask was written by Nabbes—it has considerable merit—it was printed in 1637, and had been acted at Salisbury Court—by *Microcosmus* is meant the little world of Man—Janus, by whom is signified Providence, is the husband of Nature—in the 1st act, the Four Elements are in contention—Love reconciles them—in the 2d act, Janus leads in Physander, who is a man, and the son of Earth—Janus says to him—

“ Look up, thou master-piece

“ Of Nature’s workmanship, thou little world.”

Nature and Love present Bellanima to Physander as his wife—by her is signified the Soul—an Evil Genius persuades Physander to desert Bellanima—he falls in love with Sensuality—he becomes sick—and is cured by Temperance—he resolves for the future to be entirely guided by Bellanima.

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27. *Widow*—see T. R. 1682.

28. *Match at Midnight*—Old Bloodhound is an usurer whose money is his god—his elder son, Alexander, is a wild young man—his younger son, Timothy, is a fool, and brought up to usury—in the course of the play, he spends the money he had received for his father—gets drunk—and is nearly married to a common strumpet—the widow Wagge has several suitors—she is the most inclined to Alexan-



der Bloodhound—she makes an appointment with Old Bloodhound to meet her upon the Change at 10 o'clock at night, promising to be married to him the next morning—Jarvis, the widow's man, sends a bawd to meet Old Bloodhound instead of the widow—Alexander Bloodhound, with the assistance of Jarvis, conceals himself in the widow's chamber—when she is going to bed, he makes his appearance and begins to undress himself—Jarvis says the parish officers are come to search the house—Alexander protests, that if she will not give him a promise of marriage, he will put himself in such a situation as will ruin her reputation—she is forced to consent—the scene is a very good one—at the conclusion, she disappoints, not only Old Bloodhound, but his son likewise—she declares her resolution of never marrying again—Jarvis, who had disguised himself as a servant, turns out to be her husband—Alexander Bloodhound promises to reform—his father is reconciled to him—in the 1st act, Randall, who is a Welchman, is coming up to town to get a service—he suspects with good reason that Carvegut and Bottom are going to rob him—he conceals himself—he hears Carvegut say, that he had hid his last booty in a neighbouring barn—Randall goes to the barn—carries off £100 in a bag—and leaves a halter with thirteen pence halfpenny instead——this is a good C. by Rowley—it was printed in 1633—it is said to have been acted by the Children of the Revels.

29. Dumb Knight—the King of Cyprus makes love to the Queen of Sicily, but with sword in hand—they agree to terminate the war by a combat between two persons on each side—the Queen's combatants

are the Duke of Epire and Alphonso—the King's, himself and his favourite, Philocles—the Duke overcomes the King—Philocles overcomes Alphonso—the Duke and Philocles fight—Philocles gets the better of the Duke—the Queen to save the Duke's life consents to marry the King—Philocles falls in love with Mariana, the Duke's sister—she enjoins him, as a proof of his attachment to her, to make a vow of silence for a twelvemonth—the Physicians having in vain tried to cure Philocles of his dumbness, the King decrees that the next person who undertakes his cure, shall be put to death, if he should be unsuccessful—Mariana makes the attempt, and fails—she is on the point of having her head cut off, when Philocles by speaking saves her life—the Duke accuses the Queen of adultery with Philocles—the King orders them to prison—Mariana effects the escape of Philocles by changing clothes with him—the Queen, and Mariana disguised as Philocles, are brought in for execution—the Queen claims the right, which the law gives her, of having a champion to defend her cause—the King allows her claim—Philocles in disguise is the Queen's champion—the Duke of Epire is the King's—Philocles is again victorious—the Duke confesses the falsehood of his accusation—the King puts his life in the Queen's power—she pardons him for Mariana's sake—there is a comic underplot—Alphonso is in love with the wife of Prate, who is an Orator—Prate comes home unexpectedly—Alphonso conceals himself—Prate finds Alphonso's rich clothes lying on his wife's bed—she tells him that they are a suit which her neighbour had brought for sale—he puts them on—in the

last scene he discovers that they belonged to Alphonso, and concludes himself to be a cuckold—the King tells him that Alphonso had only made an unsuccessful attempt on his wife's virtue——this is a moderate play by Machin—it was printed in 1608, and had been acted by the children of his Majesty's Revels.

30. *Muse's Looking Glass*—see C. G. March 14 1748.

31. *Jovial Crew, or the Merry Beggars*—Oldrents is unhappy because a fortune-teller had prophesied that his two daughters, Rachel and Meriel, should be beggars—the ladies, by way of a frolic, determine to join the beggars—they persuade their lovers, Vincent and Hilliard, to accompany them—they all put themselves under the direction of Springlove, who is a patron of the beggars, and steward to Oldrents—Amie elopes from her uncle, Justice Clack, to avoid a match with Tallboy—she runs away with Martin, her uncle's clerk—but having reason to be dissatisfied with his conduct, she accepts the addresses of Springlove—Martin, to recover his master's favour, tells him where Amie is—the pretended beggars are all taken up, and brought to Justice Clack's—they perform a play before the Justice, Oldrents, &c.—they concisely represent what had happened in the first part of the Comedy—Oldrents is satisfied that the prophecy has been fulfilled—he settles £1000 a year on Springlove, who turns out to be his natural son—Springlove marries Amie—the other ladies marry their lovers—see T. R. Jan. 11 1669.

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32. Heir—see *Stolen Heiress* L. I. F. Dec. 31 1702.

33. Old Couple—the old Couple are Sir Argent Scrape and Lady Covet—he is 95, and she is turned of 80—they (or rather their estates) are going to be married—in the 3d act, each of them is brought in in a chair—they order the servants to leave the room, and then consult about money matters—Earthworm is a rich miser, who secludes himself from society, and scarcely allows himself necessities—his son, Theodore, who is lately returned from travel, pretends to adopt his father's notions—he gives him a sleeping potion, and, during the operation of it, distributes corn and money to the poor neighbours in his father's name—Earthworm's barn is on fire—the poor people are very active in extinguishing the flames—they bestow blessings on Earthworm instead of curses as heretofore—he is so struck with their behaviour that he becomes quite an altered man—this was the point at which Theodore aimed—Eugeny had unfortunately killed Scudmore, as was supposed—he conceals himself in a wood, and only visits Artemia, with whom he is in love, at night—Theodore visits him in his retreat—Fruitful, Lady Covet's chaplain, prevails on her to make over her property to feoffees, previously to her marriage—he tells Sir Argent of the conveyance—Sir Argent breaks off the match—the feoffees refuse to restore the property—Lady Covet, in her distress, becomes sensible of the bad use she had made of her wealth—Sir Argent Scrape causes his nephew, Eugeny, to be arrested

for the murder of Scudmore—he does this to get his estate, to which he is heir in case of Eugeny's death—Fruitful turns out to be Scudmore, who had recovered from his wounds—Lady Covet's property is restored to her, with the exception of an estate, which she had unjustly detained from Scudmore—Eugeny and Scudmore marry Artemia and Matilda——this is a very good C. both as to plot and language—it was written by May, but not printed till 1658 after the author's death.

34. Antiquary—the Antiquary is Veterano—he refuses to make his nephew, Lionel, any allowance—Lionel gets money of him by selling him two old manuscripts—the Duke of Pisa, who is disguised as a private gentleman, tells Veterano that the Duke means to seize on his rarities—in a subsequent scene he tells him that the Duke has withdrawn his demand—Veterano gets drunk by repeatedly drinking the Duke's health—while he is drunk, he is dressed in a fool's coat—at the conclusion he is reconciled to Lionel—Aurelio is in love with Lucretia—she likes him—yet she treats him with scorn—Mocinigo, an old man who affects to be young, pays his addresses to Lucretia—he hires a Bravo to murder Aurelio—Lucretia, who was privy to his design, takes care to prevent it—Aurelio gets into Lucretia's chamber, and by appearing at the window as her husband, he forces her to marry him to save her reputation—Angelia, the sister of Lionel, is disguised as his page—he presents the page to Lorenzo—Lorenzo overhears his wife Amelia making love to the page—Lionel gets her out of the scrape by telling her that the page is a woman—she turns the tables on her

husband, and taxes him with bringing home his mistress in the dress of a boy—Petrucio is a fool, who is to the last degree conceited of himself—he is made to believe that the Duke means to show him great favour—in the last scene Lionel is disguised as the Duke—he gives Angelia to Petrucio as a wife—Petrucio marries her with great pleasure, supposing her to be the Duke's sister—Lucretia accuses Mocinigo of having murdered Aurelio—Mocinigo agrees to give up his estate to any husband whom she may choose—she chooses Aurelio—the Bravo turns out to be Aurelio's father—the Duke discovers himself——this C. was written by Shakerley Marmion—it is a pretty good play—it was printed in 1641—and had been acted at the Cockpit in D. L.—the nephew's imposing of false antiques on his uncle, in *Modern Antiques*, is taken from this play, and perhaps a hint for the *Sham Duke* in the *Honey Moon*.

35. *Goblins*—this C. is said to have been printed in 1646—it was revived at T. R. in 1667—see Jan. 24—the scene lies in *Francelia*—the *Goblins* are *Tamoren* and his friends—who, having been defeated in a battle, retreat to the woods, turn thieves, and disguise themselves as Devils—they do however but little harm—their method is, to blindfold the persons who fall into their hands, extort confessions from them, and then reward or punish them, as they find cause—in the 1st scene, *Samorat* and *Orsobrin* fight a duel with *Philatell* and *Torcular*—the last is wounded and supposed to be killed—the thieves carry him away and he recovers—*Orsobrin* is also taken by the thieves—he falls in love with *Reginella*, who seems to have been brought up under ground—her

character has a strong resemblance to that of Miranda in the *Tempest*—in the last act, Samorat and Orsobrin are about to be condemned for the supposed murder of Torcular—he appears alive—Orsobrin turns out to be the Prince's brother—and marries Reginella—the Prince, who was in love with Sabrina, resigns her to Samorat—Tamoren and his friends are pardoned.

36. *Shepherd's Holiday*—the scene lies in Arcadia—about 20 years before the play begins, the King, in consequence of an Oracle, had ordered Eubulus, if the Queen should be brought to bed of a son, to destroy the child—Eubulus told the Queen the orders he had received—the Queen produced a son, but substituted the daughter of Eubulus for him—her son was brought up by Montanus, an old shepherd, as Thyrsis—Sylvia, the supposed princess, had fallen in love with Thyrsis—for his sake she had left the Court, and disguised herself as a shepherdess—Cleander, the son of Eubulus, had discovered her, and brought her back to Court—at the opening of the play, Thyrsis laments the loss of Sylvia, and does not know what had become of her—in the 4th act, Thyrsis and Sylvia having been found together, the King condemns them both to death—Thyrsis is discovered to be Archigenes, the King's son—and Sylvia to be the daughter of Eubulus—the Oracle is accomplished by their union—there is an important underplot, which relates to the shepherds only—Hylas is in love with Nerina, the daughter of Charinus—she loves him, but is coy—her father wants her to marry Daphnis who is rich—Daphnis gives her a looking glass—the glass is poisoned—and she, by

looking into it, becomes very ill—she confesses her love to Hylas—and Charinus, seeing her at the point of death, consents to their union—Daphnis reproaches Alcon, who had given him the glass, with having killed Nerina—Alcon says she is only in a lethargy—they take her out of her grave—and Alcon restores her to life—Daphnis attempts to ravish her—Hylas, &c. come to her assistance—Charinus gives Nerina again to Hylas—Daphnis marries Dorinda whom he had previously slighted—this Pastoral Tragi-Comedy was written by Rutter—it was printed in 1635—and had been acted at Court—it has considerable merit, particularly in the underplot—the language is natural and adapted to the characters, except that we sometimes have Sir and Madam—as to the plot, when a Pastoral is concerned, probability is out of the question—this piece was very improperly omitted in Reed's edition of the old plays.

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- 37. City Madam—see D. L. April 29 1783.
- 38. New way to pay old debts—see D. L. Oct. 19 1748.
- 39. Guardian.
- 40. Unnatural Combat—see Massinger's Works 1804—1805.
- 41. Picture—see Magic Picture C. G. Nov. 8 1783.

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- 42. Albumazar—see D. L. Oct. 19 1773.
- 43. Gamester—see Wife's Relief D. L. Nov. 12 1711.

44. Bird in a Cage—see C. G. April 24 1786.

45. City Night Cap, or *Crede quod habes et habes*—this Tragi-Comedy was written by Davenport—it had been acted at the Phœnix in D. L., but was not printed till 1661—it consists of two distinct plots—Lorenzo is married to Abstemia, the sister of the Duke of Venice—Philippo, at the request of Lorenzo, had twice made love to Abstemia—Lorenzo presses him to make a third attempt on her virtue—Philippo consents, on condition that Lorenzo will place himself so as to overhear their conversation—Lorenzo without any good reason believes his wife to have yielded to Philipppo's importunities—she is brought to her trial—two slaves swear point blank against her—Philippo is banished—Lorenzo obtains a divorce—Philippo tells the Duke of Venice what had happened—he demands justice against Lorenzo—the slaves acknowledge that they were hired, and had sworn falsely—Lorenzo is deprived of his estate till he shall find his injured wife—he finds her at Milan—where she gives the strongest proof of her attachment to him—he is convinced of her innocence—the other plot is comic—Ludovico has a high opinion of his wife's chastity—he contends that he who believes he has horns, has them—*crede quod habes et habes*—his servant Francisco is in reality a gentleman in disguise—in the 2d act, Ludovico is discovered sleeping in his clothes—Dorothea is in bed—Pambo, the Clown, brings in Francisco—Dorothea takes hold of Francisco's hand, and wakes her husband—she tells him Francisco had tempted her, and that he was waiting for her in the garden—Ludovico goes to the garden—Francisco directs

Pambo to personate his mistress in the dark—Francisco follows, but not immediately—he rates the supposed lady, and says that nothing would induce him to injure Ludovico—Ludovico is delighted, and discovers himself—two of Ludovico's friends see Francisco kiss Dorothea privately—they persuade Ludovico to disguise himself as her Confessor—she confesses that she has cuckolded her husband—the supposed friar enjoins her as a penance, to say to her husband before company—“you are not this child's “father”—and to name her paramour—she contrives to do so very cleverly, representing the whole as a dream which she had had—the intrigue however is discovered—and all the parties concerned in it are punished—Langbaine says that the serious plot is taken from the novel of the Curious Impertinent in Don Quixote; and the comic plot from Boccace Day 7 Novel 7—Davenport has however, in both the plots, made considerable additions to what he has borrowed—the Editor of the B. D. says—“the plot of Ludovico, Francisco and Dorothea, in “which the new-married lady is set to do homage to “her husband's night cap, which Ravenscroft has “also introduced into his London Cuckolds, is borrowed from Boccace Day 7 Novel 7”—there is not one syllable about doing homage to a night cap, either in Davenport's play, or Boccace's novel.

46. Parson's Wedding—see T. R. 1673.

Vol. 10.

47. City Match—see D. L. April 15 1755.

48. Lost Lady—the scene lies at Cirrha in Greece—Lysicles is conspicuous for his rank, but

much more for his virtues—he has strong reason to believe that Milesia, with whom he was in love, had been murdered by her uncle—he had built a tomb to her memory, which he visits every night—Eugenio and Hermione are mutually in love—her father, Pindarus, opposes their union, and insists that his daughter should marry Ergasto—Lysicles and Eugenio are great friends—Eugenio is absent—Lysicles, to prevent the intended match between Ergasto and Hermione, pays his addresses to her himself—Pindarus prefers Lysicles to Ergasto—Milesia had made her escape from her uncle, and disguised herself as Acanthe—she is sometimes called an Ægyptian lady, and sometimes a Moor—she is supposed to be possessed of supernatural power—she promises Lysicles that if he will come to the tomb at night, he shall see Milesia—at the appointed time she appears as the Ghost of Milesia—she reproaches Lysicles for having paid his addresses to Hermione—he assures her that his sole view in having done so, was for the sake of Eugenio—Milesia says she was betrayed—she expresses herself in such a manner that Lysicles concludes she was betrayed by Acanthe—Lysicles in revenge poisons Acanthe—as she is apparently in the agonies of death, she is discovered to be Milesia—Lysicles is in the utmost despair—the physician, who furnished Lysicles with the poison, restores Milesia to health—and all ends happily—Eugenio and Hermione are united with the consent of her father—Ergasto marries Irene, the cousin of Hermione—this T. C. was written by Sir William Barclay—it was printed in 1639—it is a good play, and was

very improperly omitted in Reed's edition of the old plays—see Curfew D. L. Feb. 19 1807.

49. Ordinary—this play was written by Cartwright—it is a laughable C. without much plot—Hearsay, Slicer and Shape are three sharpers who frequent the Ordinary—they take in several of the characters, but are at last discovered—the house is searched for them—they assume the disguise of watchmen and escape—the play ends with their determination to set off for New England—Simon Credulous, a citizen, wants his son Andrew to marry the daughter of Sir Thomas Bitefig, a covetous knight—she marries Meanwell with whom she is in love, and Andrew is married to her maid—the 4th scene of the 4th act is so like a scene of the 4th act in “Knave in Grain” that one must have been borrowed from the other, or both from the same source.

50. Queen of Arragon—see L. I. F. Oct. 19 1668—Decastro, the General of the forces of Arragon, is in love with the Queen—her subjects recommend him to her for a husband in the strongest manner—the King of Castile, not liking that she should be compelled to a marriage, sends an army to her assistance under the command of Florentio—Florentio is also in love with the Queen—she gives him great encouragement, but refuses to make him an absolute promise—the Castilians get possession of the town, chiefly owing to the valour of a stranger called Ascanio—Ascanio turns out to be the King of Castile—he falls deeply in love with the Queen—and Florentio, from the obligations which he is under to his master, resigns to him his pretensions—the Queen's

determination is well concealed till the last scene, when she gives her hand to Florentio—the King acquiesces in her choice—and Decastro turns hermit—there is a comic underplot—Cleantha is a gay Lady, but with good sense at the bottom—she treats the addresses of Sanmartino with the ridicule they deserve ; and accepts those of Oniate, who is a sober courtier—the courtship between them has considerable merit, and the articles of marriage which Oniate proposes, may possibly have suggested to Congreve the scene between Mirabell and Millamant.

51. Marriage Night—see L. I. F. March 21 1667.

Vol. 11.

52. Historia Histrionica—see vol. 1 of English Stage p. 11.

53. Tancred and Gismunda—this play was acted before Queen Elizabeth, at the Inner Temple, in 1568—it was printed in 1592—the plot is taken from Boccace Day 4 Novel 1—Tancred King of Naples gave his daughter Gismunda in marriage to a foreign prince, after whose death she returned to her father—he, being determined not to part from her again, would not suffer her to marry—she falls in love with Guisnard—the King conceals himself in her chamber, and detects the amour—he puts Guisnard to death, and sends his heart in a golden cup to Gismunda—she takes poison, and her father kills himself—this T., though dramatized in a simple manner, and disgraced by the introduction of Cupid, and three Furies, is superiour to Mrs. Centlivre's play on the same story, (see D. L. Dec. 17 1716) particularly in point of pathos—the Earl of Carlisle

wrote a third T. on the subject—see *Father's Revenge* 1783—see also *Sigismonda* and *Guiscardo* in Dryden's *Poems*.

54. *Cornelia*—*Cornelia* was the daughter of *Metellus Scipio*—in the play she is the widow of *Pompey the Great*—*Cicero* and the *Chorus* attempt to console her—*Philip* relates to her the circumstances which followed *Pompey's* death—the 4th act begins with a good scene between *Cassius* and *Decimus Brutus*—the next scene is between *Cæsar* and *Antony*—in the 5th act, a *Messenger* describes to *Cornelia* the particulars of her father's death—his speech extends to the length of 280 lines, with only the interruption of half a line—this play was translated by *Kyd* from a French Tragedy by *Garnier*—it contains many good passages, but on the whole it is very dull.

55. *Merry Devil of Edmonton*—see T. R. 1682.

56. *Andromana, or the Merchant's Wife*—*Plangus*, the son of *Ephorbas* King of *Iberia*, has an intrigue with *Andromana*, the Wife of a Merchant—the King surprises them together—*Plangus* falsely asserts that he had tried her chastity, and found it impregnable—while *Plangus* is absent on a military expedition, the King marries *Andromana*—she proposes to *Plangus*, that they should continue their amorous intercourse, notwithstanding her marriage with his father—*Plangus* is disgusted at the proposal—and *Andromana* becomes his enemy—with the assistance of her servant, *Libacer*, she sets the King at variance with his son—in the last scene, *Plangus* kills *Libacer*—*Andromana* accuses *Plangus* of attempting to ravish her—the King stabs *Plangus*—*Plangus* in his last moments acknowledges that he had been inti-

mate with Andromana in the time of her first husband—Andromana avows her guilt, and kills the King—she next kills Inophilus, the friend of Plangus—and then herself——this is a very good T.—it was printed in 1660—it was written by J. S.—the Editor of the B. D. supposes J. S. to mean James Shirley—the scene lies in Iberia, yet the Argives invade the country, and the Merchant is drowned as he is taking water at the Ryalto—it does not seem very likely, that Shirley, who was educated at Oxford, should have made these two mistakes—the play however is worthy of Shirley's pen—Langbaine says that the plot is taken from Sir Philip Sydney's *Arcadia*—there is a striking resemblance between this T. and *Cupid's Revenge*.

57. Mayor of Quinborough.—Vortiger forces Constantius, who is a monk, but of the royal family, to accept the crown—his object is to govern the kingdom under the name of Constantius—after a certain time he causes Constantius to be murdered, and usurps the throne—Hengist and Horsus, with their followers, land in Britain as adventurers—Hengist obtains from Vortiger as much land as a hide will compass—he buys a hide of Simon, who is a tanner, and directs him to cut it into the slenderest thongs that will hold together—by this strategem he acquires sufficient land to build a fort on—Vortiger gives it the name of Thong Castle*—Vortiger falls in love with Roxena, the daughter of Hengist—in

* Dido had practised the same strategem at Carthage—see Justin book 18 chapter 5.

order to get rid of his wife, Castiza, he ravishes her in disguise—she is blindfolded, and does not know who the ravisher is—Vortiger, at a banquet, calls on her to swear that she had never been intimate with any man but her husband—she refuses to swear—Vortiger repudiates her, and marries Roxena—Hengist takes Vortiger prisoner by treachery—and exacts from him as his ransom the counties of Kent, Norfolk and Suffolk—Aurelius and Uther, the brothers of Constantius, besiege Vortiger, Horsus and Roxena in a castle—Vortiger and Horsus kill one another—Horsus tells Vortiger, that he and Roxena had long been on terms of the greatest familiarity—Roxena dies—Hengist is put to death by Aurelius——this is a good play—it was written by Middleton—it had been acted by his Majesty's servants before the civil wars, but was not printed till 1661—Middleton seems to have borrowed the historical part of it from the Polychronicon of Raynulphe the monk of Chester, who, in the earlier part of the play, acts as a Chorus——there is a comic underplot—Simon, and Oliver, who is a weaver, contend for the Mayoralty of Quinborough—Simon is elected—some cheaters, who pretend to be players, act a short play before him—Simon thinks he can play the Clown better than the actor had done—he defies the cheaters to steal his purse—one of them throws meal in his eyes, and runs off with the purse—these scenes were turned into a Farce for Bullock's benefit at Hay. April 29 1710.

Vol. 12.

58. Elvira—see vol. 1 p. 63—Don Fernando and

Elvira were mutually in love—he was in the habit of visiting her secretly, as he had not communicated his pretensions to her father, Don Pedro—one night as they were together, a noise was heard in an inner room—a gentleman was found concealed behind the curtain—he and Don Fernando fought—the former was wounded—Elvira, after some few days, put herself under the protection of Don Fernando, and requested him to convey her to some place of safety—he conveyed her from Madrid to Valencia, meaning himself to leave Spain—here the play begins—Don Fernando consults with his friend Julio about Elvira—it is agreed, that she should be engaged as a Gentlewoman to wait on Donna Blanca, Julio's sister—the person found in Elvira's chamber was Don Zanco, the avowed lover of Donna Blanca—his servant, Chichon, who is in the interest of Donna Blanca, informs her of what had happened at Madrid—Don Zanco visits Blanca—she taxes him with perfidy—Don Pedro arrives at Valencia with a letter of introduction to Don Julio—Don Pedro suspects that his daughter is with Zanco—Julio conceals Fernando in a private apartment of his own house—Zanco makes Donna Blanca another visit—on the approach of Julio, he leaves her—in endeavouring to get out of the house, he comes into the room where Elvira is—they are amazed at seeing one another—Julio enters—Zanco, to save Blanca's honour, declares that his visit was to Elvira—Fernando enters—he is going to fight with Zanco—Chichon strikes out the lights with his hat—Zanco makes his escape in the dark—in the last act an explanation takes place to the satisfaction of all parties

—the play concludes with the marriage of Zancho and Donna Blanca—and of Fernando and Elvira.

59. Love will find out the Way, by T. B.—this C. is said to be only Shirley's Constant Maid with a new name—for the Constant Maid see Shirley 1830.

60. All Mistaken, or the Mad Couple—see T. R. Dec. 28 1667—the first title belongs to the serious scenes, which are very bad—the second title refers to the comic scenes, which are very good—Philidor and Mirida, the Mad Couple, are excellent characters—they are in love with each other, but protest against marriage—in the 1st act, Philidor is assailed by 3 nurses—each of whom has the care of one of his children—there are also 6 ladies, to each of whom Philidor has promised marriage, and with each of whom he seems to have been intimate—Philidor pretends to be dead—Mirida summons the ladies and nurses to hear his will read—they then follow the supposed corpse to the vault—when they have entered it, he locks them in—he refuses to let them out, till the ladies give him a discharge for his promises, and the nurses for their arrears of nursing—Mirida has two lovers, Pinguister and a lean man—she refuses to marry Pinguister till he has made himself lean; and the other till he has made himself fat—the means which Pinguister uses to grow thinner, and the circumstances which happen to him, must not be particularly described—they are ludicrous, but the humour is of the lowest species—in the characters of the fat and lean man, Howard has perhaps borrowed a hint, but nothing farther, from Lodam and Rawbone in Shirley's Wedding.

61. Adventures of Five Hours—see C. G. Jan. 31 1767.

62. Revenge, or a Match in Newgate—see D. G. 1680.

As these last three plays were written after the Restoration, Dodsley should not have inserted them in a Collection of professedly old plays.

Isaac Reed in 1780 reprinted these old Plays, but with this difference—he rejected 12 of those which had been printed by Dodsley, and inserted 9 or 10 others instead of them—He wrote a Supplement to Dodsley's Preface, and carried down the History of the Stage to 1776.

Reed very properly omitted the 5 plays written by Massinger—the other 7 plays (viz.—Mustapha—Shepherd's Holiday—Lost Lady—Marriage Night—Love will find out the Way—All Mistaken—and Revenge) were omitted from caprice—the consequence is, that any person who wishes to have all the Old Plays reprinted by Dodsley and Reed, is under the necessity of purchasing both the editions—Reed says “ Some of these rejected pieces have been
“ lately published in a complete edition of Massinger,
“ and the others are such as have been thrown out
“ by the advice of a gentleman whose sentiments
“ concerning them must be confirmed by every one
“ who will afford them a perusal”—In a matter of mere opinion it is nonsense to talk about *must*.

The plays added by Reed were—the *first* part of Jeronimo—the *second* part of the Honest Whore—and 7 or 8 others.

1. Jeronimo part first—Jeronimo is made Marshal of Spain—Don Andrea is sent into Portugal

to demand the arrears of tribute—he is in love with Bellimperia, the sister of Lorenzo—Lorenzo is offended that he was not appointed ambassador instead of Andrea—he hires Lazarotto to murder Andrea—the King of Portugal refuses to pay tribute—Andrea denounces war against him—Balthazar, the Prince of Portugal, and Andrea challenge one another—Alcario is also in love with Bellimperia—he is said to be like Andrea in stature—Lorenzo lends him a suit of Andrea's clothes—Bellimperia mistakes him for Andrea—Lazarotto stabs Alcario, supposing him to be Andrea—a battle ensues between the Portugueze and Spaniards—Balthazar and his party kill Andrea—Balthazar is taken prisoner by the Spaniards, who are victorious—this T. is very short—Gilchrist tells us that it was acted by Lord Strange's men April 10 1591—Reed says it had become so scarce, that many had doubted whether it ever existed.

Spanish Tragedy, or Hieronimo is mad again—this play had been reprinted by Dodsley and Hawkins—it begins with a dialogue between the ghost of Andrea and Revenge—the latter concludes the scene with saying—

“ Here sit we down to see the mystery,
 “ And serve for Chorus in this tragedy.”

Balthazar is brought in as a prisoner—Horatio, the son of Hieronimo, and Belimperia are mutually in love—Balthazar falls in love with Belimperia—Horatio and Belimperia meet in a garden at night—Lorenzo and Balthazar, with two servants—Cerberrine and Pedringano—enter disguised—they stab

Horatio and hang him on a tree—Hieronimo cuts him down, and bears off the body—he receives a letter from Belimperia, in which she excites him to revenge his son's death on Lorenzo and Balthazar—he doubts of the truth of her accusation—his doubts are removed by another letter, which is found on Pedringano, after he had been hanged for the murder of Cerberine, at the instigation of Lorenzo—Hieronimo is not able to obtain justice of the King—the Duke of Castile wishes Hieronimo to be reconciled to Lorenzo, who is his son—Hieronimo pretends to be reconciled—Lorenzo desires Hieronimo to provide a show for the entertainment of the Viceroy of Portugal—Hieronimo says he has a Tragedy which he wrote when he was a young man—Lorenzo, Balthazar and Belimperia agree to act in it—Hieronimo himself plays the Bashaw—the play is so constructed, that Hieronimo stabs Lorenzo—Belimperia stabs Balthazar and then herself—the King and the other spectators at first suppose that they are only killed as actors—Hieronimo tells them that they are really dead—that he had caused Lorenzo and Balthazar to be killed out of revenge for his son's murder—and that Belimperia had stabbed herself for the love of Horatio—Hieronimo stabs the Duke of Castile—and then himself—Hieronimo, after the death of his son, is sometimes mad, and sometimes in his senses—Isabella, the mother of Horatio, kills herself—this T. was written by Kyd, but whether he likewise wrote the first part of Jeronimo, does not appear—the second part was the object of ridicule to almost every writer of the times—there are several ridiculous lines in it, but on the whole it is not a bad play—

the catastrophe is well managed—and the play seems to have been popular—Dekkar in his *Satiromastix* says that Ben Jonson performed the part of Jeronimo—which is denied by Gifford.

2. Honest Whore part first—Hipolito is in love with Infelice, the daughter of the Duke of Milan—she is in love with him—the Duke opposes their union, as his family and that of Hipolito had been long at variance—the Duke causes his physician to give Infelice a sleeping potion, and pretends that she is dead—the play begins with her funeral—Hipolito is anxious to see the corpse, but is prevented by the Duke—at the conclusion Hipolito and Infelice are married, and the Duke is reconciled to them—the Honest Whore is Bellafront, whom Matheo had seduced, and who had come on the town—at the instance of Hipolito she turns honest—in the last scene she discovers, to the Duke, Matheo, Hipolito and Infelice who are disguised as Friars—the Duke in return forces Matheo to marry her—there is an important underplot—Viola is the wife of Candido, who is a linen draper—she longs of all things to put her husband out of patience—she engages Fustigo to come to the shop, and behave in a rude manner—Candido keeps his temper—but his man George, and his two prentices break Fustigo's head—Candido is summoned to the senate house—his wife refuses to give him the key of the chest where his gown is—Candido cuts a carpet into a sort of gown—on his return he finds George (by Viola's desire) dressed in his gown and chain—he makes his exit without speaking, and re-enters dressed as a prentice—Crambo and Poh are hired by Fustigo to beat George—they beat

Candido, supposing him by his dress to be George—his wife causes him to be confined in a madhouse—on finding that his patience is still unexhausted, she is sorry for what she has done, and requests the Duke to release her husband—this is a very good C. by Dekkar—it was printed in 1604—and reprinted by Dodsley.

Honest Whore part second—the most important new character, which Dekkar has introduced in this play, is Bellafront's father, Orlando Friscobaldo—in the 1st act, Bellafront presents a petition to Hipolito on account of her husband, who is in prison for killing a person with whom he had fought—Hipolito undertakes to procure a pardon for his old friend—he and Bellafront seem not to have met for some time—he endeavours to reconcile Orlando to his daughter—Orlando, who is a humourist, rejects Hipolito's mediation, but disguises himself as a servant, and gets Matheo to engage him—he assumes the name of Pacheco—Hipolito attempts to seduce Bellafront—she sends back his letter and his presents by Pacheco—Pacheco gives them to Infelice—she reproaches Hipolito with his infidelity to her—Hipolito persists—but Bellafront resists all his solicitations—Matheo is a worthless fellow—he reduces himself to poverty by gaming, and even sells the gown off Bellafront's back—Orlando enters in his own character—he and Matheo quarrel—as Dekker had ended the former play with the humours of Bethlem, so he ends this with the humours of Bridewell—Matheo is brought thither for a robbery—Bellafront intercedes with her father for him—Orlando takes Matheo and Bellafront to live with him, and exhorts Matheo to

mend—in the underplot Candido is married to a second wife—towards the conclusion of the piece, he is sent to Bridewell for buying some lawns of Mattheo which were stolen—this is a good play, but not so good as the former part—it was licensed in 1608, but it seems not to have been printed till 1630.

3. All Fools—this play was printed in 1605—it is said to have been acted at Black Friars and lately before his Majesty—it is a very good C.—the principal characters, and the greater part of the plot, are borrowed from the *Heautontimorumenos*—Chapman has very judiciously adapted Terence's play to modern times—Gostanzo and Marc Antonio are two knights living in the country, and seemingly in the neighbourhood of Florence—the former is austere to his children, and the latter lenient—Valerio, the son of Gostanzo, is privately married to Gratiana—Fortunio, the elder son of Marc Antonio, is in love with Bellonora the daughter of Gostanzo—Rynaldo tells Gostanzo that his brother Fortunio is married to Gratiana—Gostanzo offers to receive Fortunio and his supposed wife into his own house, till Marc Antonio shall be reconciled—this gives Fortunio an opportunity to court Bellonora—Gostanzo, on perceiving Valerio take liberties with Gratiana, determines that she shall stay in his house no longer—Rynaldo persuades Gostanzo to let him tell his father that it is Valerio who is really married to Gratiana—to this Gostanzo assents—Valerio acknowledges his marriage, and Gostanzo promises faithfully to pardon him—Gostanzo does all this, believing it to be merely a trick to gull Marc Antonio—Gratiana is removed to the house of Marc Antonio, and Valerio's visits to

her are connived at—in the last act the truth is discovered—Gostanzo is reconciled to his son, and gives his daughter to Fortunio——Chapman has added an underplot—Cornelio is jealous of his wife and wishes to be divorced—he says to the Notary, whom he has employed to draw up the articles of separation—

“You have written sunt with an s, have you not?”

this perhaps alludes to the two lines said to be written by Queen Elizabeth, and the answer to them—Valerio concludes the play with a long and very well written speech in praise of horns—in the course of the play, most of the principal characters (and Gostanzo in particular) are made Fools—the Prologue shows that the critics sat on the stage—

————— “For if our other audience see
“You on the stage depart before we end,
“Our wits go with you all, and we are fools.”

4. Miseries of Inforced Marriage—William Scarborough falls in love with Clare, the daughter of Sir John Harcop, and promises to marry her as soon as he shall be of age—his guardians, Lord Falconbridge and Sir William Scarborough, compel him to marry Katherine—he writes a letter to Clare, in which he says—“forgive me, I am married”—she dies—Scarborough separates himself from his wife—falls into ruinous habits—spends the portions of his two younger brothers and his sister—and becomes desperate—in the last act, Lord Falconbridge dies, and, by way of satisfaction for the wrong he has done Scarborough, leaves him a fortune double to what he originally possessed—this sets all to rights—next to

Scarborow, Sir Francis Ilford and Butler are the principal characters—the former is a gamester, and a man of loose principles—he is taken in to marry Scarborow's sister, supposing her to be rich—when he finds she has nothing, he kicks her, and turns her out of doors—at the conclusion he is reconciled to her——this play has a tolerable degree of merit on the whole, but one incident is very exceptionable—Butler, an old and faithful servant in the Scarborow family, engages the two young men to join him in committing a robbery, not meaning (as he says) to teach them a trade, but only to supply their present necessities—see *Town Fop* D. G. 1676.

5. *Ram Alley*—see the end of D. L. 1723–1724.

6. *Roaring Girl, or Moll Cut-purse* — Granger says—“ Mary Frith, or Moll Cut-purse was a woman
“ of a masculine spirit and make, who was commonly
“ supposed to have been an hermaphrodite — she
“ practised, or was instrumental to almost every
“ crime and wild frolick, which is notorious in the
“ most abandoned eccentric of both sexes ” — she died in 1659, and in the 75th year of her age—in the play she is represented in a favourable light—— Sir Alexander Wengrave had consented to the marriage of his son with Mary the daughter of Sir Guy Fitz-allard—he had changed his mind, and broken off the match—Young Wengrave tells Mary, that his affection for her is unchanged, but that in order to gain over his father, it is necessary to proceed by stratagem—for this purpose he pretends to be resolved on marrying Moll Cut-purse—Sir Alexander does every thing in his power to prevent it—he hires Trapdoor to be a spy upon her, in the hope that she

may be found doing something for which her life would be forfeited to the law—at the conclusion, Sir Alexander promises to make a settlement on his son, provided he will marry any person but Moll—Young Wengrave marries Mary—Moll was aware of his intentions, and had assisted him in making his father a gull—she laughs at Sir Alexander, for being afraid that his son would marry her, and never dreaming that she would not agree to it—Sir Alexander acknowledges that she is a good wench, and that he is sorry he had conceived so hard an opinion of her——Moll at her first entrance is dressed as a woman—Laxton asks her to go with him into the country, and pass the night with him—she promises to meet him in Gray's Inn fields—when she meets him she is dressed as a man—she fights with him, and gives him his life—she likewise beats Trapdoor, who had pretended to be very stout—Sir Alexander sees her at his own house, and takes her for a teacher of music—Trapdoor disguised as a poor soldier, and Tear-cat dressed in tatters, beg money of some gentlemen—Moll discovers Trapdoor—a conversation ensues between Trapdoor, Tear-cat and Moll in slang language, which Moll explains to the gentlemen—she mentions the Fortune and Swan theatres——this C. was written by Middleton and Dekkar—it was printed in 1611, and had been acted at the Fortune by the Prince's players—it is on the whole a very good play—there is a moderate underplot.

7. Four Prentices of London, with the Conquest of Jerusalem—the old Earl of Boloigne had assisted William of Normandy in the conquest of England—during his absence, the King of France had dispos-

sessed him of his territories—the Earl had put his four sons Prentices to four different trades in London—at the opening of the play he takes leave of them, and of his daughter, Bella Franca—he sets off on a pilgrimage to Jerusalem—the four young men join Robert of Normandy in an expedition to the holy land—they are shipwrecked—and each of them supposes that all his brothers are lost—Godfrey lands at Boloigne—he discovers himself to the citizens, and they make him their prince—Guy gets to France—the Princess falls in love with him—the King sends him to Jerusalem at the head of 10,000 men—Charles is borne on a plank as far as Italy—he fights with a captain of banditti, and kills him—the banditti make him their captain—Eustace was cast on the coast of Ireland—from thence he gets to Italy—Tancred, a prince of that country, places 10,000 men under the command of Charles—and as many under the command of Eustace—when the four young men meet, they do not (till near the conclusion of the play) know one another—nor their sister, who had followed them—the Christians arrive at Jerusalem—they sustain one or two repulses, but at last they make themselves masters of the city—this is chiefly owing to the valour of the Four Prentices—Guy is made King of Jerusalem—Robert and Godfrey having declined that honour—Charles and Eustace are made Kings of Cyprus and Sicily—the old Earl of Boloigne is made Patriarch of Jerusalem—Guy marries the Princess of France, who had attended him in the disguise of a page—Tancred marries Bella Franca—Heywood in this piece has bid defiance to probability—in other respects it is a

good play—it was printed in 1615, and had been acted at the Red Bull by the Queen's servants—Heywood tells us that it was written 15 or 16 years before it was printed.

8. Jew of Malta—see D. L. April 24 1818.

9. Wits—as Davenant's works were not scarce, there was no very good reason for reprinting this C.—in selecting old plays for reprinting, the first point to be considered is the scarcity of a play—the goodness of it is a secondary consideration—besides Reed (as also Collier) has reprinted the Wits from the original edition, and not from the improved edition in Davenant's works—see L. I. F. 1661—the elder Pallatine is possessed of a large estate—Sir Morglay Thwack is a rich old Knight—they come to town with a determination to live by their wits, and with an expectation of raising contributions from the ladies—Lady Ample is a great heiress—she is ward to Sir Tyrant Thrift, but within a day or two of being of age—she and the younger Pallatine are confederates in their designs on the Wits—Pert and Meager are his agents—they tell the elder Pallatine that a young lady is in love with him, and persuade him to go to bed in the expectation of her coming to him—when he is in bed, they take his purse out of his pocket, and some diamonds out of his hatband—in the 4th act, Lady Ample pretends to be very ill, and that she is dying for love of him—on the approach of Sir Tyrant Thrift, he gets into a chest to conceal himself—Lady Ample tells Thrift that she is dying, and that she gives him all her land—she adds that she has put her jewels and clothes into a chest, and wishes them to

be buried with her—Thrift is secretly delighted—when he supposes that she is buried, he breaks open the chest, and finds only a halter—Lady Ample and her friend Luce, refuse to let the elder Pallatine out of the chest, but they open a wicket at the end of it to give him air—at the conclusion, Lady Ample, whose wardship is expired, marries the elder Pallatine—she had previously made him give one of his manors to his brother—and had herself given £3000 to Luce—Luce marries the younger Pallatine—Sir Morglay promises to make him his heir.

10. Chichevache and Bycorne—there is nothing dramatic in this poem—it is very short, and consists but of 4 pages—Chichevache and Bycorne are two beasts—Bycorne lives by devouring such husbands as are governed by their wives—he is consequently fat, as having plenty of victuals—Chichevache lives by devouring such wives who are as patient as Grisel—she is consequently lean, as having found but one such woman—this ancient poem was written by Lydgate.

Collier in 1825 and 1826 reprinted the old plays which had been printed by Reed—but with this difference, that he omitted three of Shirley's plays and one of Ford's—viz. the Gamester—Bird in a Cage—Andromana and 'Tis pity she's a Whore—the reason which Collier assigns for omitting the last of these plays, is curious—it was not because Weber had actually published an edition of Ford's Works, but because Gifford intended to do so.

Collier substituted 4 plays in the room of those which he had omitted.

1. The Wounds of Civil War, lively set forth in

the true Tragedies of Marius and Sylla—this historical play was written by Lodge—it was printed in 1594, and had been acted by the Lord Admiral's servants—the principal incidents are taken from Plutarch's lives of Marius and Sylla—in the 1st scene Sulpitius proposes that Marius should be appointed to carry on the war against Mithridates, instead of Sylla—the play concludes with the funeral of Sylla—the most remarkable circumstance in it is that the Gaul, who was employed by the magistrates of Minturnæ to murder Marius, is turned into a Frenchman—he speaks a barbarous jargon—his last words are—*“Marius est une diable. Jesu Maria, sava moy”*—the female characters are Cornelia and Fulvia, the wife and daughter of Sylla—according to Plutarch, Sylla's first wife was Metella—his second Valeria—by the first he left two young children—by the second, he had a daughter born after his death—Lodge has misrepresented the death of Sylla—after he has laid down the dictatorship, a Genius appears to him, and foretells his death in 8 lines of Latin—Sylla speaks 4 lines of Latin—Collier observes—“the versification of this play certainly affords evidence that it was penned even before Marlowe had improved the measure of dramatic blank verse, which Shakespeare perfected: it is heavy, monotonous, and without the pauses subsequently introduced”——at p. 76 Collier, in a note about the death of the younger Marius, says—“Plutarch in his life of Marius states that this event occurred at Perusia, but in his life of Sylla he corrects the error, and says at Præneste”—it is Collier, and not Plutarch who

is in an error—Plutarch in both the lives says at Præneste.

2. Summer's Last Will and Testament—this Comedy, or rather Masque, was written by Nash—it was printed in 1600—Collier observes that the internal evidence proves it was written, and probably performed in 1592—the D. P. are Spring, Summer, Autumn, Winter, Christmas, Bacchus, &c.—Will Summers, who was Fool to Henry the 8th speaks the Prologue, and comments on the play as it proceeds—he mentions Dick Huntley and Harry Baker, the former was probably the book-holder, or prompter, the latter acted Vertumnus—this is on the whole a moderate piece—Nash has displayed a good deal of ingenuity in Orion's praise of the dogs, and in Winter's dispraise of learning—at p. 58 Winter says—

“Prometheus, Thales, Milesius,”

Ought not this line to be printed thus?

Prometheus, Thales Milesius,

That is Thales of Miletus—see Ainsworth's Dictionary.

3. Friar Bacon and Friar Bungay—this play is supposed to take place in the time of Henry the 3d—Edward the Prince of Wales, with the Earl of Lincoln, Ralph Simnell the King's fool, and others, comes down to Fresingfield to hunt in the royal park—Edward falls in love with Margaret, the keeper's daughter, who is very beautiful—he goes to Oxford to consult with Friar Bacon about the means of obtaining her—and deposes the Earl of Lincoln to court Margaret for him—the Earl falls in love

with Margaret himself—she falls in love with him—Friar Bacon shows them in his magic glass to Edward, with Friar Bungay, who is on the point of marrying them—Friar Bacon, to oblige the Prince, first makes Bungay dumb, and then sends a spirit to fetch him to Oxford—the Prince returns to Fresingfield—he taxes Lincoln with treachery and threatens to kill him—but at last he resigns Margaret to him—the Emperour of Germany, the King of Castile with his daughter Elinor, &c. arrive in England—it is agreed that the Prince of Wales should marry Elinor of Castile—King Henry proposes that Lincoln and Margaret should be married at the same time—Lincoln goes to fetch her—previously to this, he had sent Margaret a letter, in which he said he was to be married to a Spanish lady—and Margaret had determined to go into a nunnery—Lincoln finds her dressed as a nun, but prevails on her to change her resolution—the play ends with the two marriages, and with a compliment to Queen Elizabeth, in the shape of a prophecy from Friar Bacon—in the course of the play the two Kings and the Emperour of Germany go to Oxford—the Emperour had brought with him Jaques Vandermast, who had gotten the better of all the learned men in several Universities on the continent, and who expects to triumph over the Doctors at Oxford—he first contends with Friar Bungay—Bungay raises the famous tree of the Hesperides—Vandermast raises up Hercules, and directs him to break the branches—Friar Bacon enters—he not only disables Hercules from executing Vandermast's orders, but forces him to carry off Vandermast, and place him in safety at Hapsburgh—Friar

Bacon had spent 7 years in constructing a Brazen Head which was to do wonders—he is tired with watching it and falls asleep, after having given a strict charge to his man, Miles, to wake him if the Head should speak—the Head says—“Time is”—and soon after adds—“Time was”—Miles neglects to wake his master—the Head says—“Time is past”—a hand appears and breaks down the Head with a hammer—Miles is frightened, and wakes Bacon—Bacon is much vexed at the loss of the Head, and very angry with Miles for his neglect—Bacon afterwards breaks his glass—abjures magic—and determines to spend the remainder of his life in repentance——this is an entertaining play by Greene—it was printed in 1594, and had been acted by the Queen’s servants.

4. King Edward the 1st—King Edward returns from the holy wars—he gives one of his mansion-houses to be a college for his maimed soldiers—the Queen Mother, &c. contribute towards their maintenance—9 Scottish lords desire Edward to select one of them to be King of Scotland—he selects John Baliol—Queen Elinor is in the family way—the King sends for her into Wales, that the child may be born there—the child is born, christened Edward, and called the Prince of Wales—the English defeat the Welch—Prince Lluellen is killed—his brother is hanged—John Baliol throws off his allegiance to King Edward—Edward compels him to resign the crown—Queen Elinor kills the Mayoress of London—she afterwards denies the fact, and wishes that the earth may gape and swallow her, if she were the author of that tragedy—the Queen sinks into the

earth at Charing Green, and rises again at Potter's hive, or hithe*—the Queen is discovered in a bed—the King and his brother visit her disguised as two Friars—the Queen confesses that she had been too intimate with the King's brother—and that Joan, the King's supposed daughter, was really her daughter by a friar—the Queen's death follows her confession—Joan dies of grief—the King determines to erect a cross in honour of the Queen's memory, and orders it to be called Charing-cross—Glocester, who had married Joan, concludes the play—this Chronicle History was written by Peele—he has grossly misrepresented the character of Queen Elinor—Collier in speaking of Peele observes—“his productions deserve “peculiar attention, because there is no doubt that “he preceded Shakspeare as a dramatic poet, and “like Marlow, Lodge and Greene set an example in “this kind which our great bard followed.”

Besides these 4 plays, Collier has added in his 12th vol. two very early and rare dramatic specimens.

1. The World and the Child—this Morality was printed in 1522—the Child becomes a Man—the World gives him the name of Manhood, and makes him a knight—Conscience enjoins him to avoid the seven deadly sins—Folly leads him astray—Perseverance exhorts him to repentance.

2. Appius and Virginia was printed in 1575—it is a curious piece, as holding a middle station between the old Moralities and historical plays—Conscience, Justice, &c. are some of the D. P.—the story of Virginia is not materially altered from the real fact—

* Thence called Queen Hithe.

Virginius strikes off his daughter's head by her own desire—he presents it to Appius—there are some comic characters—hence the play is called a Tragical Comedy.

Collier in his preface says—" It is singular that a
" series of old plays, collected professedly for the
" purpose of illustrating the rise and progress of the
" stage in this country, and comprising, as Mr. Reed
" somewhat incautiously observes, ' a specimen of
" almost every author who contributed to support it,'
" should not have contained a single performance by
" such distinguished poets as Greene, Peele, Nash,
" and Lodge—the conjecture of Mr. Malone, and of
" other biographers is, that Shakspeare did not begin
" to write for the theatre until about 1591 ; when,
" therefore, it is mentioned that the four authors
" above named ceased to produce plays before or
" very soon after the date when our great dramatist
" commenced his career, it is obvious how necessary
" it must be, with a view to ascertain the correctness
" of Dryden's re-echoed assertion, that Shakspeare,
" ' created first the stage,' to examine the efforts of
" his immediate predecessors—for this purpose, in
" the present edition, four plays of great celebrity in
" their day have been substituted for others by Ford
" and Shirley."

D. L. 1744-1745.

Sept. 15. Love for Love. Valentine = Giffard : Angelica = Mrs. Giffard : Mrs. Frail = Mrs. Woffington : Miss Prue = Mrs. Ridout :—rest as before.

17. Constant Couple. Sir Harry Wildair = Mrs. Woffington : Standard = Havard : Beau Clincher = Yates : Clincher Jun. = Neale : Smuggler = Taswell : Tom Errand = Green : Lady Lurewell = Mrs. Giffard.

20. Strategem. Archer = Giffard : Scrub = Yates : Mrs. Sullen = Mrs. Woffington.

27. Conscious Lovers. Bevil = Delane : Tom = Giffard : Myrtle = Havard : Cimberton = Taswell : Daniel = Green : Indiana = Mrs. Giffard : Phillis = Mrs. Woffington.

29. Yates acted Marplot.

Oct. 2. Committee. Teague = Yates : Ruth = Mrs. Woffington.

4. Cato = Delane : Juba = Giffard : Syphax = Bridges : Portius = Havard : Marcia = Mrs. Giffard.

6. Gamester. Sir Thomas Valere = Taswell : Lovewell = Havard : Cogdie = Neale : Lady Wealthy = Mrs. Giffard :—rest as Nov. 26 1743.

9. Recruiting Officer. Plume = Giffard : Brazen = Yates.

11. Not acted 8 years, Inconstant. Young Mirabel = Giffard : Old Mirabel = Yates : Duretete = Philips : Petit = Blakes : Bizarre = Mrs. Giffard : Oriana = Mrs. Woffington.

13. Spanish Fryar. Dominic = Bridges : Gomez = Yates : Torrismond = Delane : Lorenzo = Giffard :

Bertran = Havard : Queen = Mrs. Giffard : Elvira = Mrs. Woffington.

17. Distressed Mother. Orestes = Delane : Pyrrhus = Giffard : Pylades = Havard : Hermione = Mrs. Giffard : Andromache = Mrs. Cibber her 1st appearance there for 9 years :—she was engaged at D. L. in 1738.

19. Garrick made his first appearance this season in Bayes.

20. Fair Penitent. Horatio = Sheridan, his 1st appearance there : Lothario = Delane : Calista = Mrs. Cibber.

22. Hamlet = Garrick : Ophelia = Mrs. Woffington.

23. Venice Preserved. Jaffier = Delane : Pierre = Sheridan : Belvidera = Mrs. Cibber.

24. King Lear = Garrick.

27. Orphan. Castalio = Havard : Chamont = Garrick : Polydore = Delane : Monimia = Mrs. Cibber.

30. Macbeth = Garrick :—with Fortune Tellers. Harlequin = Yates.

Nov. 1. Garrick and Mrs. Woffington acted Lord and Lady Townly.

2. Love's last Shift. Sir Novelty = Neale : Loveless = Giffard : Snap = Yates : Narcissa = Mrs. Woffington.

3. Richard 3d = Garrick : Lady Anne = Mrs. Woffington.

5. Tamerlane = Sheridan : Bajazet = Delane : Moneses = Giffard : Arpasia = Mrs. Cibber.

6. Garrick acted Abel Drugger.

7. Strategem. Archer = Garrick : Scrub = Yates : Mrs. Sullen = Mrs. Woffington.

8. Mrs. Woffington acted Sir Harry Wildair.

12. Recruiting Officer. Plume = Garrick : Brazen = Giffard.

15. Venice Preserved. Priuli = Havard.

16. Provoked Wife. Sir John Brute = Garrick 1st time :—(see C. G. April 20 1749)—Heartfree = Delane : Lady Fanciful = Mrs. Giffard : Lady Brute = Mrs. Woffington.

17. (Saturday) Conscious Lovers and Fortune Tellers—a serious riot took place this evening—it was occasioned by Fleetwood's continuing raised prices to old Entertainments ; the Manager was called for by the audience in full cry, but not being an actor he pleaded his privilege of being exempted from appearing on the stage before them, and sent them word by one of the performers, that he was ready to confer with any persons they should depute to meet him in his own room : a deputation accordingly went from the Pit, and the house patiently waited their return. (*Victor.*)

19. Provoked Wife. Brute = Garrick 2d time :—at the bottom of the bill—" whenever a Pantomime " or Farce shall be advertised, the advanced prices " shall be returned to those, who do not choose to " stay ; and on Thursday next will be published the " Manager's reasons for his conduct in the present " dispute."

Fleetwood's concessions were so far from appeasing the rioters that the disturbance was still greater than on Saturday ; a Country Gentleman was taken out of one of the upper Boxes and carried before a magis-

trate ; this step was soon known by the audience, and was the occasion of much mischief—(*Victor*)—the play was not allowed to be acted, and Garrick was advertised for his 2d appearance in *Brute* on Nov. 28.

On 20 *The Fair Penitent* was advertised for 21, and at the bottom of the bill was added—“ the great
“ damages occasioned by the disturbance last night
“ makes it impossible to perform on this day.”

On 21 *Tamerlane* was advertised for 22—“ the
“ company cannot play till to-morrow evening, as
“ the damages have not yet been repaired.”

22. *Tamerlane*.

In the *General Advertiser* there was an address to the Public dated D. L. Theatre Nov. 20.

“ As the extraordinary disturbances, which have
“ lately happened at this theatre greatly affect the
“ diversions of the Publick, as well as the property of
“ the Manager, he thinks it incumbent on him to
“ justify his conduct, by giving a fair statement of
“ the case. * * * *

“ The reasons of complaint assigned, he apprehends, are the *exhibition of Pantomimes, Advanced Prices, and Insults on the audience*—as to the first,
“ he submits it to be considered that however distasteful such pieces may be to the delicacy of some judgments, yet there are others, to whose taste they are suited ; and as the Playhouse may be considered as the general mart of pleasure, it is only from the variety of entertainment, the different tastes of the publick can be supplied—of this the receipts of the house are a sufficient evidence, it being notorious, how necessary the addition of

“ such pieces is towards procuring the *best play* a
“ numerous audience.

“ With regard to the *advanced prices*, the Mana-
“ ger hoped he should in some measure be justified
“ by the great encrease of the charges of the theatre
“ which, notwithstanding any reduction that has been
“ made, are still at least a fourth part greater than
“ usual—but as in this point he has already submit-
“ ted, he conceives it can no longer remain the sub-
“ ject of their displeasure, especially as by an adver-
“ tisement handed about the theatre it was said ‘ that
“ every objection would cease, when the Manager
“ consented to return the advanced prices to those,
“ who did not choose to be tortured with Enter-
“ tainments.’

“ As to *insults on the audience* * * * last week
“ upon some persons flinging the sconces and can-
“ dles on the stage a quarrel arose, in the confusion
“ of which a Gentleman was secured, but by whom
“ the Manager knows not, nor ever gave any order,
“ or was any way acquainted with the affair till after
“ he was discharged, for the truth of which he refers
“ to the affidavit annexed.

“ As to the accusation of several bruisers (as
“ they are termed) being employed on Saturday
“ night to insult Gentlemen, the Manager declares,
“ that there was none but the *Peace officers, Car-*
“ *penters, and Scene-men* (which on account of the
“ Entertainments are very numerous) and other
“ *servants* belonging to the theatre; nor did they
“ appear till urged by the tumult, by *tearing up*
“ *benches and threat'ning to come on the stage and*
“ *demolish the scenes*; nor could the Manager appre-

“ hend this legal precaution to *prevent mischief* and
 “ *defend* his *property*, would ever be construed as an
 “ infringement on the liberty of an audience, espe-
 “ cially when it is considered, what *great damages*
 “ he sustained some years ago on an attempt of the
 “ like nature—if any such persons appeared in the
 “ pit, the Manager presumes, they must have come
 “ in with the multitude, after his door-keepers were
 “ drove from their posts, and the house was open to
 “ all ; which was evident from several hundred per-
 “ sons more being present at the *disturbance* than
 “ were at the *performance* that night, who then came
 “ to a determination to prevent any performance on
 “ the Monday.

“ After this impartial account of his conduct, the
 “ Manager appeals to the judgment of the publick
 “ what foundation he has given for the *outrageous*
 “ *disturbance* on Monday night ; and cannot help
 “ thinking, the real injuries he has sustained, too
 “ severe a punishment for an *imaginary offence*,
 “ having lost several hundred pounds already, by
 “ people being terrified from frequenting the theatre.

“ A *total exclusion* is now insisted on, the *Mana-*
 “ *ger* is to resign his *property*, the *publick* to be
 “ deprived of their *diversions* and the *players* of
 “ their subsistence ; and all this after every conces-
 “ sion, becoming one Gentleman to ask, or another
 “ to make, has been submitted to.”

Then follows the affidavit of a Constable—which
 puts it past a doubt that Fleetwood was at this time
 Manager.

Nov. 24. Mahomet—for the Widow and Children
 of the author—with a Prologue—at the bottom of

the bill Mrs. Miller expressed her hopes that as the play was entirely for the benefit of herself and her children, the performance would be permitted without interruption.

28 and 29. Garrick acted Brute for the 2d and 3d time.

Dec. 3. All for Love is obliged to be deferred till farther notice.

11. Delane acted Oronooko.

13. Sheridan's bt. Hamlet = Sheridan :—as his bt. was not appointed till last Friday, he humbly hopes that such Ladies and Gentlemen, as he shall omit to wait upon, will impute it rather to a want of time, than to a want of respect and knowledge of his duty.

18. Recruiting Officer. Plume = Mills, his 1st appearance on this stage this season :—see Hay. Dec. 11 1744.

19. Merchant of Venice. Shylock = Macklin, his 1st appearance these 2 years : Anthonio = Delane : Bassanio = Havard : Gratiano = Mills : Launcelot = Neale : Lorenzo = Lowe : Tubal = 'Taswell : Portia = Mrs. Woffington : Jessica = Mrs. Ridout : Nerissa = Mrs. Bennett :—Macklin spoke an occasional Prologue.

“ From scheming, pelting, famine, and despair,
 “ Behold to grace restor'd an exil'd Play'r :
 “ Your sanction yet his fortune must complete,
 “ And give him privilege to laugh and eat.
 “ No revolution plots are mine, again
 “ You see, thank Heaven, the quietest of men.

“ Once warn’d, I meddle not with state affairs,
 “ But play my part, retire, and say my pray’rs.”
 &c. (*Cooke.*)

The Prologue is said to have been received with universal applause—it was repeated on the 20th, when Macklin acted Shylock.

It is not easy to ascertain the precise time at which Fleetwood sold his interest in the Patent—he was certainly Manager in Nov. 1744, and Lacy in Sept. 1745—it seems most probable that Fleetwood was still Patentee, but was become so indifferent to the concerns of the theatre, as no longer to oppose Macklin’s return.

26. Committee. Teague = Macklin.

28.

The CONSCIOUS LOVERS.

The Part of Indiana to be perform’d

By Mrs. CIBBER,

Beville, Jun. by Mr. DELANE,

Sir John Beville by Mr. WINSTONE,

Myrtle by Mr. MILLS,

Mr. Sealand by Mr. BRIDGES,

Cimberton by Mr. TASWELL,

Humphry by Mr. Turbutt,

Mrs. Sealand by Mrs. Cross,

Lucinda by Mrs. Ridout,

Isabella by Mrs. Bennet,

Tom by Mr. MACKLIN,

And the part of Phyllis to be perform’d

By Mrs. WOFFINGTON.

With ENTERTAINMENTS.

In Act II. Singing by Mr. LOWE.

End of Act IV. a Grand Dance by

Mr. MUILMENT, and others.

*To which will be added, a Pantomime Entertainment
call'd*

HARLEQUIN SHIPWRECK'D.

The Character of Harlequin by Mr. YATES,

Colombine by Mrs. MANN.

Sig. LEONARDI, Signora BETTINI, &c.

Boxes 5s. Pit 3s. First Gallery 2s. Upper Gallery 1s.

*N.B. Those Gentlemen or Ladies who don't choose
to stay the Entertainment, are desir'd to take a Tic-
ket at the Door ; on the Delivery of which (if before
the Entertainment begins) their advanc'd Money will
be return'd.*

To-morrow,

The STRATAGEM.

*The part of Scrub (by particular Desire) to
be perform'd*

By Mr. GARRICK,

*(Being the First Time of his appearing in that
Character.)*

N.B. This is one of the regular bills, not one of
those cut out from a newspaper—it was given to
me, in the most obliging manner, by the Countess of
Egmont.

29. Strategem. Scrub = Garrick, 1st time : Archer = Giffard : Foigard = Yates.

31. Garrick acted Scrub 2d time——his biographers are silent as to the merit of his performance in this character.

Jan. 3. Garrick acted Scrub 3d time.

4. Twin Rivals. Elder Wou'dbe = Delane : Younger Wou'dbe = Mills : Subtleman = Blakes : Teague = Macklin : Aurelia = Mrs. Ridout :—rest omitted.

5. Hamlet. 1st Gravedigger = Macklin.

7. Provoked Husband. Squire Richard = Yates.

8. Macklin acted Ben and Mock Doctor.

10. Alchemist. Abel Drugger = Garrick : Face = Macklin : Sir Epicure Mammon = Berry : Subtle = Mills : Kastril = Yates : Dapper = Green : Dol Common = Mrs. Cross.

14. Comus = Delane : Lady = Mrs. Cibber.

17. Constant Couple, with a new Opera called the Temple of Dulness—the Editor of the B. D. says that this Opera contained the Humours of Signor Capochio and Signora Dorinna—the Humours of Capochio and Dorinna were doubtless borrowed from Theobald's Happy Captive—the account which Theobald gives of himself in the dedication of that Opera, deserves the attention of any future editor of the B. D.

19. Strategem. Archer = Garrick : Scrub = Macklin.

21. Recruiting Officer. Plume = Garrick : Brazen = Macklin.

25. Macbeth = Garrick : 1st Witch = Macklin,

26. Careless Husband. Sir Charles Easy = Mills : Lord Foppington = Macklin : Lord Morelove = Delane : Lady Betty Modish = Mrs. Woffington : Lady Easy = Mrs. Mills : Edging = Miss Bradshaw.

29. Love for Love. Miss Prue = Miss Minors.

31. Spanish Fryar. Gomez = Macklin :—with, not acted 6 years, Rosamond. King = Lowe : Queen = Mrs. Arne : Rosamond = Miss Young :—acted several times.

Feb. 2. Orphan. Page = Miss Macklin.

6. Provoked Wife. Sir John Brute = Garrick : Lady Brute = Mrs. Cibber : Belinda = Mrs. Woffington :—this is a striking instance of Mrs. Woffington's good nature.

7. Fair Penitent. Lothario = Garrick : Horatio = Delane :—at this time the plays were advertised, at three shillings and sixpence each night or advertisement, in the General Advertiser.

11. Double Gallant. Atall = Giffard : Lady Dainty = Mrs. Elmy : Lady Sadlife = Mrs. Woffington :—with, never performed, Picture, or Cuckold in Conceit. Dotterel = Collins : Per-Cent (father to Celia) = Taswell : Heartly (in love with Celia) = Lowe : John Broad (his servant) = Turbutt : Mrs. Dotterel = Mrs. Bennett : Celia (in love with Heartly) = Miss Budgell : Phillis (her maid) = Miss Bradshaw :—this is a posthumous C. in one long act by Miller, it is taken from Moliere, and seems to have been acted but once, as another Farce was acted for the 7 following nights—it deserved a better fate.

12. Richard 3d = Garrick :—this play was often

advertised in the course of the preceding week, for this night.

13. Country Wife. Pinchwife = Bridges : Sir Jasper Fidget—Macklin : Sparkish = Yates : Country Wife = Mrs. Cibber.

14. Love's last Shift. Sir Novelty Fashion = Macklin : Amanda = Mrs. Cibber.

20. Not acted 50 years, King John. King John = Garrick 1st time : Bastard = Delane : Hubert = Berry : King of France = Havard : Dauphin = Blakes : Salisbury = Mills : Pembroke = Mozeen : Pandulph = Macklin : Austria = Winstone : Chatillion = Turbutt : Prince Henry = Green : Prince Arthur = Miss Macklin : Constance = Mrs. Cibber : Queen Elinor = Mrs. Bennett : Blanch = Miss Minors : Lady Faulconbridge = Mrs. Cross :—it is hoped no Gentleman will take it ill, he cannot be admitted behind the scenes, the play being so full of characters, that any company there will be of great prejudice to the performance—On Feb. 15 the Proprietor of D. L. put an advertisement into the General Advertiser to state that he had been requested to revive King John and had accordingly put it into Rehearsal—that the author of a play on the same subject having insinuated that this was calculated to prejudice him, he had put off the revival—but on finding from the bills that Papal Tyranny was not an alteration of King John, but a new T. on the same plan, he would exhibit Shakspeare's play on the following Tuesday—the day after the benefit for the author of Papal Tyranny—when there could be no imputation of an injury done to him.

22. King John. Robert Faulconbridge = Simpson.
March 2. King John 8th time.

5. Richard 3d = Sheridan.

7. Othello. Othello = Garrick, 1st time : Iago = Macklin : Cassio = Havard : Brabantio = Berry : Roderigo = Yates : Desdemona = Mrs. Cibber : Æmilia = Mrs. Macklin.

9. Garrick's bt. Othello = Garrick, 2d time :—
Garrick's bt. was advertised on Feb. 11 for March 9—Othello—end of the play a minuet by Mrs. Woffington, being her 1st attempt of that kind—but in the bills of the day this was omitted—the boxes and pit were laid together at 5s.——Quin went to see this performance, and Dr. Hoadly, who accompanied him, used to tell, that as soon as Garrick entered, Quin said in his morose manner “why does not he “bring the tea-kettle and lamp?”—Dr. Hoadly added, that Quin saw, though he was not candid enough to acknowledge it, a performer who had the passions at his command, and was in the sudden violence of their transitions without a rival. (*Murphy.*)

Victor in a letter to Garrick, dated March 1744 O. S. says——“You are pleased earnestly to desire “my sentiments of you in the character of Othello— “my closest attention was never more commanded “than by you last night in Othello * * * I own “I was most inclined to fear for you in your address “to the Senate ; but there, even there, you excelled “your present rival, (Quin) whose merit lies chiefly “in declamation—I found you had very judiciously “applied your study to the great and striking passages in the character—the trance had a fine effect,

“ your manner of falling into it, and recovery from
 “ it, was amazingly beautiful † * * it would be
 “ ridiculous to doubt of your ability to act this part
 “ in the utmost perfection ; but to arrive at that
 “ point there are some things to be done,” &c.

Garrick seems not to have agreed to Victor's observations—and there is a second letter from Victor to Garrick—Victor was no doubt right as to what he said about the trance—such however was Macklin's malice to Garrick, that he turned that point to his disadvantage—he affected to consider it as a stage trick, which suited Garrick, who was young and active, and which Quin, who was unwieldy, could not exhibit——see Kirkman's *Life of Macklin* vol. 2 p. 260.

It does not appear from the bills, that Garrick acted Othello in England more than 3 times—see C. G. June 20 1746—he probably gave up the character in consequence of Barry's great success in it.

March 11. Delane's bt. Fair Penitent. Lothario = Garrick: Horatio = Delane :—the play of Macbeth, which was to have been performed to-morrow, is deferred till farther notice.

† If Edmond Keen had met with this passage he would perhaps have followed Garrick's example, as the thing would have suited his style of acting, and he loved to do what had not been usually done—he might indeed have done what Shakspeare directs (Act 4. Scene 1.) without having seen Victor's letter, but he had probably never read Othello, except in the playhouse copies.

12. Gamester. Mrs. Woffington's bt. was intended for this night, but deferred till March 30 on account of a new Farce.

14. Mrs. Giffard's bt. Lear = Garrick : Cordelia = Mrs. Giffard.

16. Mrs. Cibber's bt. Provoked Husband. Sir Francis and Lady Wronghead = Mr. and Mrs. Macklin : Lady Townly = Mrs. Cibber 1st time.

18. Never acted, Tancred and Sigismunda. Tancred = Garrick : Siffredi (Lord High Chancellor) = Sheridan : Osmond (Lord High Constable) = Delane : Rodolpho = Havard : Sigismunda (daughter to Siffredi) = Mrs. Cibber : Laura = Miss Budgell : —the plot of this play is taken from Gil Blas—the rank of the characters is totally changed, but the story itself is only slightly altered—the scene lies in Sicily—this T. was acted 9 times—it was the most successful of Thomson's plays, as it continued on the stage, more or less, for several years—Murphy says that Garrick was very great in Tancred and that Mrs. Cibber was harmony itself.

20. For Mrs. Arne's bt. Alfred the Great, King of England, as performed at the Prince of Wales' Palace at Clifden—the words by Thomson and Mallet—the Music by Mr. Arne—no performers' names—see Alfred D. L. Feb. 23 1751.

30. Mrs. Woffington's bt. Strategem. Cherry = Miss M. Woffington, being her 1st appearance on any stage : with (written by Mr. Swiney and never performed before) the Quacks, or Love's the Physician. Sir Patient Careful = Yates : Dr. Medley = Macklin : Clitander = Mozeen : Dr. Ticklepulse =

Turbutt: Dr. Refugee = Blakes: Harry = Usher: Lysette = Mrs. Bennet: Lucinda = Mrs. Ridout: Doris = Miss Bradshaw: Nurse = Miss Pitt: with a Prologue to be spoken by Mrs. Woffington:—the assertion that this piece had never been performed, is an impudent falsehood—it came out at D. L. March 18 1705—the Editor of the B. D. says it was now reduced to one act, which is a mistake—there are three short acts as originally, but with some omissions.

April 3. Alfred acted in the manner of an Oratorio.

4. Garrick acted Plume—this was his last performance this season—on the 12th he was said to have been dangerously ill—on the 6th Mills acted Lothario.

15. Committee with, never acted, King Pepin's Campaign. King of France = Lowe: Puff = Waltz: Constable of France = Blakes: Margaret = Mrs. Arne:—in 1744-1745 the English and French were at war — King Pepin's Campaign was evidently written to ridicule the French of that time—the King enters with a train of nobles, cooks, dancers, musicians, &c.—Margaret, the King's mistress, follows him to Menin—Puff, who is a disgraced Field-Marshal, makes love to her—the King is enraged—Puff is sent to prison—the King takes up his quarters at a nunnery—Margaret is jealous of the nuns—Puff is brought in for execution—the King pardons him—at Margaret's request he gives Puff to the first nun, who is very desirous of a husband—one of Puff's airs is good and there are 2 or 3 other happy

lines, but on the whole this piece is not so humorous as a burlesque Opera ought to be—it is attributed to Shirley—the last scene presents a distant prospect of Menin, which the French are preparing to besiege—a cannon is fired at a distance, and King Pepin falls flat on the stage as if he had been killed—this seems meant to ridicule the reigning King of France, yet it does not appear how the ridicule was applicable—the King of France on the 12th of May 1744 arrived at Lisle and reviewed the army—on the 18th the French invested Menin, and on the 24th the Garrison, which was not above 140 men, surrendered the place upon obtaining a very honourable capitulation. (*London Magazine* 1744.)

King Pepin's Campaign was not printed till 1755—Mrs. Clive's name stands to Margaret—she probably played the part soon after her return to D. L. in 1745-1746.

17. For bt. of Turbutt and Neale. Alchemist. Abel Drugger = Collins: Kastril = Neale: Sir Epicure = Turbutt: with Tragedy of Tragedies, or Tom Thumb.

18. Yates acted Sir Francis Wronghead for his bt.

19. Old Batchelor. Fondlewife = Macklin: with King Pepin.

20. Provoked Wife. Brute = Macklin: Mademoiselle = Mrs. Macklin: Lady Brute = Mrs. Woffington.

25. Sheridan acted Othello for 1st time, and for his bt.

30. Fair Penitent. Horatio = Sheridan: with Chrononhotonthologos.

May 8. Beggar's Opera, with King and Miller of Mansfield. Margery = Miss Pitt.

17. Died this week Charles Coffey, author of the Devil to Pay.

June 5. Morgan's bt. Provoked Husband. John Moody = Bridges: Miss Jenny = Miss Haughton: with School boy by Young Shuter—last performance.

(*Bills from B. M.*)

Garrick acted Bayes 4 times—Hamlet 4—Lear 4—Chamont 4—Macbeth 3—Lord Townly 5—Richard 4—Abel Drugger 4—Archer 5—Plume 3—Zaphna 1—Scrub 3—Lothario 2—King John 8—Othello 2—Tancred 9—Brute 7.

Fleetwood (whose body was as much impaired by the gout, as his fortune by his misconduct) wished to retire from the theatre—he had mortgaged the Patent for £3000, and taken up £7000 on the clothes, scenes, &c. of Mr. M—e, who was put into possession of the house and treasury, that he might pay himself out of the receipts, Fleetwood having induced him to believe that the said £7000 would release the Patent, and satisfy all other demands upon the theatre—but duplicity was the characteristic of Fleetwood, and the truth was soon after revealed by an advertisement, in which notice was given that the Patent was to be sold before a Master in Chancery.

Lacy, who was afterwards Patentee of D. L., had been originally in business, but meeting with misfortunes and having a theatrical turn, he enlisted in Rich's company, and was the original Robin of Bagshot in the Beggar's Opera—he acted under Fielding at the Hay. and when that theatre was shut up, he

employed himself in building Ranelagh—and having sold it for £4000 became an assistant Manager to Rich ; he was in that situation when the D. L. Patent was advertised for sale—two reputable persons in the city, strangers to Lacy, came to a resolution to buy it, provided Lacy could be prevailed upon to undertake the management of the company ; the terms offered were a joint-partnership, they to lay down the whole purchase money, and to hold Lacy's third in mortgage, in case it did not suit him to make his own deposit, till his share of the profits should gradually discharge it—an indisputable proof, that the general good opinion entertained both of his probity and ability had induced them to place this confidence in him—a meeting of the parties followed next, at which all particulars were adjusted to every body's satisfaction ; but the very next day all was disjointed again by the sudden indisposition of one of the contractors, which rendered him incapable of carrying the affair into execution, to the great concern of Messrs. Green and Amber, Bankers, who were present at the meeting, and who were to have been Bankers to the theatre, in case any surplus cash had arisen from it—to these Gentlemen Lacy was not unknown, and after what had passed it was natural for them to think of putting themselves in the citizens' places—they did so, and proposed the same conditions to Lacy, provided he could prevail first on Fleetwood to accept of an Annuity during the term of the Patent, and secondly on Mr. M—e to let his mortgage lie—Lacy succeeded in both ; Mr. M—e acquiesced on having his security for the sum he

had advanced, strengthened by the addition of the Patent ; and Fleetwood was well satisfied to receive £600 a year out of a wreck which as to him scarce appeared to be worth saving—Messrs. Green and Amber paid down £3200 for the Patent. (*Victor.*)

C. G. 1744-1745.

Sept. 19. Don Sebastian. Antonio = Woodward : Morayma = Mrs. Vincent.

21. Provoked Husband. Lord Townly = Ryan : Sir Francis = Hippisley : Manly = Quin : Count Basset = Woodward : Lady Townly = Mrs. Pritchard.

24. Venice Preserved. Belvidera = Mrs. Pritchard.

26. As you like it. Touchstone = Woodward.

28. Fair Penitent. Calista = Mrs. Pritchard.

Oct. 1. Macbeth = Quin : Hecate = Arthur.

3. She wou'd and she wou'd not—(see March 22 1742)—with Mock Doctor by Dunstall.

8. Henry 4th pt. 1st. Poins = Chapman : Carriers = Woodward and Arthur.

11. Squire of Alsatia. Belfond Jun. = Hale : Sir Edward Belfond = Bridgewater : Sir William Belfond = Dunstall : Truman = Cashell :—rest as Feb. 28 1744.

15. Royal Merchant. Bertha = Mrs. Pritchard.

18. Cato. Marcia = Mrs. Pritchard.

24. Richard 3d = Quin : Richmond = Hale :
Queen = Mrs. Pritchard . Lady Anne = Mrs. Hale.

26. Mrs. Pritchard acted Lady Brute.

27. Don Sebastian. Antonio = Chapman.

29. London Cuckolds. Lady No = Mrs Pritchard.

31. Julius Cæsar. Portia = Mrs. Pritchard.

Nov. 1. Measure for Measure—as before.

2. As you like it. Touchstone = Chapman.

5. Tamerlane. Arpasia = Mrs. Pritchard.

7. Old Batchelor. Lætitia = Mrs. Pritchard.

8. Beggar's Opera. Mrs. Slammekin = Miss
Hippisley.

9. Henry 4th pt. 2d. Falstaff = Quin : King =
Cashell : Prince of Wales = Ryan : Shallow = Hip-
pisleigh : Pistol = Woodward.

12. Not acted 16 years, Revenge. Zanga = Quin :
Alonzo = Ryan : Carlos = Hale : Leonora = Mrs.
Pritchard :—acted 12 times.

22. Orphan. Chamont = Quin : Chaplain = Chap-
man : Monimia by a young Gentlewoman, being her
1st appearance on any stage—(see March 27 1742)
—Mrs. Bellamy in the Apology for her Life is very
inaccurate about theatrical concerns ; she does not
even mention the date of the year in which she came
out—she was at this time very young, and Quin,
who ruled the theatre with a rod of iron, objected
strongly to such a child (for so he termed her) play-
ing Monimia ; but Rich, by whose persuasion Miss
Bellamy commenced actress, and whose resolution
was only encreased by Quin's opposition, persisted
in calling a Rehearsal of the Orphan—on the night
of the performance, her fears so far got the better
of her faculties for the first 3 acts that she could

hardly speak, but in the 4th she felt herself inspired, and went through the remainder of the character with great *eclat*—Quin, who had before exulted at her failure, was now fascinated, and taking her in his arms he exclaimed “Thou art a divine creature, and “the true spirit is in thee”——Quin from this time was a firm and sincere friend to her—at the close of the season Miss Bellamy went to Ireland.

23. Orphan. Monimia = Miss Bellamy :—she does not seem to have played the part a 3d time.

24. Merry Wives, and What d’ye call it? Timothy Peascod = Woodward : Peter Nettle = Hippisley : Kitty Carrot = Mrs. Vincent.

27. Strategem. Mrs. Sullen = Mrs. Pritchard.

28. Conscious Lovers. Indiana = Mrs. Pritchard : —with Lottery. Jack Stocks = Woodward.

29. Busy Body. Patch = Mrs. Pritchard.

30. Miser. Lappet = Mrs. Clive, her 1st appearance this season—see Hay. Nov. 2 1744.

Dec. 1. Henry 4th pt. 2d. Mowbray = Arthur.

5. Mrs. Clive acted the Country Wife.

6. Not acted 12 years, Maid’s Tragedy. Melantius = Quin : Amintor = Ryan : King = Hale : Calianax = Hippisley : Diagoras = Chapman : Cleon = Arthur : Lysippus = Cashell : Aspatia = Miss Bellamy : Evadne = Mrs. Pritchard :—acted 5 times.

10. City Wives’ Confederacy—2d time these 5 years. Flippanta = Mrs. Clive.

12. Æsop = Quin : Doris = Mrs. Clive.

17. Double Gallant. Atall = Chapman : Lady Dainty = Mrs. Horton : Lady Sadlife = Mrs. Clive : Clarinda = Mrs. Pritchard.

21. Pilgrim—see Jan. 20 1742.

26. Unhappy Favourite. Rutland = Mrs. Pritchard : Queen = Mrs. Horton.

28. Mrs. Pritchard acted Jane Shore.

31. Mrs. Clive acted Lady Fanciful.

Jan. 2. Relapse. Lord Foppington = Cibber Jun., 1st appearance there for 4 years : Young Fashion = Woodward : Lory = Chapman : Berinthia = Mrs. Horton : Miss Hoyden = Mrs. Clive : Amanda = Mrs. Pritchard : — with Orpheus and Eurydice. Orpheus = Beard : Harlequin = Woodward : Pantaloon = Arthur : Drudge = Hippisley : Rhodope = Mrs. Clive.

4. Love makes a Man. Clodio = Cibber Jun.

7. Love's last Shift. Sir Novelty = Cibber Jun : Flareit = Miss Hippisley : — see May 7 1744.

14. Comus—as before.

18. Double Dealer. Maskwell = Quin : Brisk = Cibber Jun. : Sir Paul Plyant = Hippisley : Careless = Ryan : Lady Touchwood = Mrs. Pritchard : Lady Froth = Mrs. Clive.

23. Drummer. Tinsel = Cibber Jun. : Sir George Truman = Ryan : Vellum = Hippisley : Coachman = Woodward : Lady Truman = Mrs. Horton : Abigail = Mrs. Mullart.

24. Don Sebastian. Mustapha = Rosco.

25. Miser with, never performed, Pyramus and Thisbe. Pyramus = Beard : Thisbe = Mrs. Lampe : —acted several times—this is a Mock Opera taken from Midsummer Night's Dream—it probably differed very little from the Pyramus and Thisbe which was acted at L. I. F. Oct. 29 1716.

31. Cato. Lucia = Miss Bellamy.

Feb. 1. Conscious Lovers. Tom = Cibber Jun. :
Phillis = Mrs. Clive.

9. Not acted 5 years, Careless Husband : Sir
Charles Easy = Ryan : Lord Foppington = Cibber
Jun. : Lord Morelove = Hale : Lady Betty Modish
Mrs. Horton : Lady Easy = Mrs. Pritchard : Edging
= Mrs. Clive.

11. Volpone. Celia = Miss Bellamy.

12. Busy Body. Miranda = Mrs. Clive.

15. Never acted, Papal Tyranny in the reign of
King John. King John = Quin : Falconbridge =
Ryan : Hubert = Bridgewater : Salisbury = Ridout :
Arthur = Miss J. Cibber : King of France = Hale :
Dauphin = Cibber Jun. : Melun = Cashell : Pandulph
= Cibber Sen. : Constance = Mrs. Pritchard : Blanch
= *Mrs.* Bellamy :—Colley Cibber follows the old
fashion of calling a young woman Mrs.—this T.
had been offered to Fleetwood about nine years
before and put into Rehearsal, but a good deal hav-
ing been said against Cibber for again presuming to
meddle with Shakspeare, he went into the playhouse,
and without saying a word to any body, took the
play from the Prompter's desk, and marched off with
it in his pocket—to this Pope alludes in the Dunciad

“ King John in silence modestly expires.”

(*Davies.*)

However, as at this time the nation was threat-
ened by a Popish Pretender, Cibber's patriotism got
the better of all personal considerations, and out
this Tragedy came—he professes to have written
it to supply Shakspeare's deficiency, who had not

made King John sufficiently resent the insolence of the Pope's Nuncio—Cibber in his dedication says—
“as Shakspeare seems to have been under no restraint from his religion, it will require a nicer criticism than I am master of to excuse his being so cold upon so warm an occasion”—Shakspeare in this, as well as in numberless other instances, shows the superiority of his judgment—he knew as well as Cibber what might have been said against the Pope, but he considered what might be said with propriety by King John—and he has certainly made King John say quite enough——many better dramatic writers than Cibber have fallen into absurdities, by merely considering whether a sentiment be proper—without considering if it can come with propriety from the person who speaks it—this is peculiarly the case in Shadwell's *Timon*, and in Voltaire's *Mahomet*.

Act 1 begins in the French Camp before Angiers—when the battle takes place behind the scenes, Constance has a long soliloquy on the stage—after which, she, instead of Falconbridge, advises the two Kings to unite their forces against Angiers—she retires to a cell—an Abbot, instead of the Citizen of Angiers, exhorts the Kings to make peace.

Act 2. Constance cuts a poor figure—Austria is omitted—the dispute between King John and Pandulph is considerably enlarged—the Dauphin and Blanch have a short conference—Arthur is taken prisoner, and confined in the castle of Roan.

Act 3 begins with a scene between the King of France, Constance and Pandulph—King John and Hubert enter at Roan—the King hints his wish to

have Arthur murdered—the King makes his exit—Hubert has a long soliloquy, and then Arthur enters—Hubert says nothing to Arthur about putting out his eyes, but insists that he should write in his tablets, that he had killed himself—after Hubert has spared Arthur's life, he permits Constance to have an interview with him—the interview does not take place on the stage.

Act 4 begins in the Dauphin's Camp near Bury—Pandulph describes the effects which his Anathema has produced—Falconbridge brings Pandulph a submissive letter from King John—Hubert tells the King that Arthur is alive, and that he had brought him to England.

Act 5. Arthur leaps from the walls of a castle, and is killed—Salisbury, Falconbridge, Hubert, &c. find his dead body—Salisbury (Davies by mistake says Falconbridge) stabs Hubert—King John lays his crown at the feet of Pandulph—Pandulph treads on it, and then returns it to the King—the last scene lies at Swinstead Abbey—Constance and an Abbot attend the funeral of Arthur—the King dies—and Constance is led off—Cibber had not the sense to see that it was very improbable that Arthur should be carried to Swinstead for interment—and still more improbable that Constance should come into England.

Cibber had mangled Shakspeare badly enough in Richard the 3d, but here he shows him no mercy at all—the play is in a great degree written afresh; the language is chiefly Cibber's, but sometimes he retains the precise words of the original; at others he alters them—he has absolutely spoilt the fine cha-

racters of Constance and Faulconbridge, and in the grand scene between John and Hubert, the King makes Hubert shut the window-shutters, before he speaks to him of murdering Arthur—if Cibber's presumption had not been excessive, he would have left uncontaminated this scene at least, of which Steevens says “ Art could add little to its perfection, and time “ itself can take nothing from its beauties.”

In a word, Cibber has on this occasion shown himself utterly void of taste, judgment and modesty—well might Fielding call him Ground-Ivy, and say that no man was better calculated to alter Shakspeare for the worse—see Historical Register Hay. 1737—in the Epilogue (which was spoken by Mrs. Clive) Cibber speaks of himself with modesty, but in the dedication, being emboldened by the favourable reception of his Tragedy, he has the insolence to say “ *I have endeavoured to make it more like a play than “ I found it in Shakspeare.*”

Quin was so pleased with Bridgewater (who was not only a player, but a coal-merchant) that after one of the scenes he took him by the hand, and thanked him ; telling him he was glad he had drawn his attention from the coal-wharf to the stage “ for you know sometimes Bridge, that in the midst “ of a scene, you are thinking of measuring out a “ bushel of coals to some old crone, who you are “ afraid will never pay you for them”—see C. G. Feb. 8 1748. (*Davies.*)

Cibber returned to the stage to play Cardinal Pandulph ; he had at this time lost all his teeth, and was attempting to speak in a theatre much larger than

that he had been generally used to—his spectators therefore could only be entertained with his attitudes and conduct, which were truly graceful*—they however showed all imaginable indulgence to him as an old actor, but his son Theophilus felt some part of their displeasure; it was then reported that the father had taught the son and all the rest of the persons in that play, the *good old manner of singing and quavering out their tragic notes*, and tho' they spared the fault in the old man, they could not excuse the son—Papal Tyranny was opposed by the revival of Shakspeare's play at D. L. and Cibber's exhibition ended in the profits of £400. (*Victor.*)

Feb. 26. Papal Tyranny 10th time. Pandulph = Cibber Sen.

March 11. Quin't bt. Mariamne. Herod = Quin 1st time: Flaminius = Ryan: Pheroras = Hale: Sohemus = Bridgewater: High Priest = Cashell: Mariamne = Mrs. Pritchard: Arsinoe = Miss Bellamy: —repeated on 12th.

14. Mrs. Clive's bt. Never acted there, Lady's last Stake. Lord George Brilliant = Cibber Jun.: Lady Wronglove = Mrs. Horton: Miss Notable = Mrs. Clive: Lady Gentle = Mrs. Vincent: Mrs. Conquest = Mrs. Pritchard: Hartshorn = Miss Hippisley:—rest omitted.

18. Ryan's bt. Don Sebastian. Antonio = Cibber Jun.: Morayma = Mrs. Clive.

21. Mrs. Horton's bt. Way of the World.

26. Lady's last Stake. Lord Wronglove = Hale.

* Davies says his deportment was as disgusting as his utterance.

28. Beggar's Opera. Mrs. Peachum = Mrs. Mul-
lart, her last appearance :—she was buried May 14.

April 4. For bt. of Cibber Jun. Papal Tyranny.
Pandulph = Gibson : with What d'ye call it? Ti-
mothy Peascod = Cibber Jun.

15. Chapman's bt. Don Sebastian. Mustapha =
Chapman : with School boy by Master Shuter, who
never appeared on the stage before—(he had acted
at Richmond.)

16. For bt. of Reinhold (a singer) Miss Bellamy,
and others. Henry 8th. Anne Bullen = Miss Bel-
lamy.

General Advertiser April 16.

Amicus certus in re incertâ cernitur.

'To the Gentlemen educated at Merchant Taylors'
School.

Gentlemen,

The original design of forming ourselves into a
society was, as I take it, to serve and promote the
interest of our School fellows ; among which number
is one, whose profession gives us an opportunity of
exerting ourselves in that laudable intention—I mean
Mr. Woodward, who (besides being my cotemporary)
has merit enough as a performer to claim my good
wishes, and recommend him to yours—that this ad-
vertisement should meet with the success I intend it
should, is the hearty desire of—A Merchant Taylor.

17. Woodward's bt. Never acted there, Silent
Woman. Sir Amorous la Foole = Woodward : Sir
John Daw = Cibber Jun. : Silent Woman = Mrs.
Pritchard : Dol Mavis = Miss Hippisley : —(rest

omitted)—with Rape of Proserpine. Harlequin = Woodward.

20. Hale's bt. Not acted 14 years—(acted May 1 1733)—Timon of Athens. Apemantus = Quin : Phæax = Hippisley : Poet = Cibber Jun. : Isander = Woodward : Evandra = Mrs. Pritchard : Cloe = Miss Hippisley :—rest omitted.

22. For bt. of a Gentleman under misfortunes. Richard 3d = Quin : Queen = Mrs. Pritchard : Lady Anne = Mrs. Horton.

23. Lalauze's bt. Merchant of Venice. Shylock = Lalauze being his first attempt, with a Prologue to be spoken by him.

26. Cashell acted Hamlet for his bt.

29. Spanish Fryar. Elvira = Mrs. Clive : Queen = Mrs. Horton.

May 3. Old Batchelor. Belinda = Mrs. Clive.

7. Relapse. Miss Hoyden = Miss Hippisley.

13. Recruiting Officer. Sylvia = Mrs. Pritchard.

21. Double Dealer—last night of performing this season.

29. By desire, for the bt. of Raftor and Miss Edwards. Beggar's Opera. Lucy = Mrs. Clive 1st time : Polly = Miss Edwards 1st time :—with Old Man taught Wisdom. Coupee = Macklin : Miss Lucy = Mrs. Clive :—last time of acting this season.

31. By desire, Beggar's Opera—positively the last time of acting this season. (*Bills from B. M.*)

For Miss Edwards see Irish Stage 1748-1749.

Colley Cibber's last appearance on the stage was Feb. 26—he lived till Dec. 1757 without any bodily complaint, but that of a slow unavoidable decay. (*Victor.*)

Pope in one of his Satires, and again in his Epistle to Arbuthnot, and in the 4th book of the Dunciad, attacked Cibber with acrimony, to which the provocation is not easily discoverable—the severity of the Satire left Cibber no longer any patience, and induced him to publish a letter to Pope dated July 7th 1742—Pope published a new edition of the Dunciad, in which he degraded Theobald from his painful pre-eminence and enthroned Cibber in his stead. (*Dr. Johnson.*)

Cibber's letter in 1742 is dull, but he effectually proves that Pope's behaviour to him was wrong—it is true that Cibber had thrown the first stone, but still what he had said about Three Hours after Marriage was not sufficient to justify such repeated and gross attacks—among other things Pope had said

“ And has not Colley still his Lord and Whore ? ”

Cibber in reply to this says, that he prevented Pope from getting a malady of which his thin body might never have been cured—this Dr. Johnson calls an idle story of Pope's behaviour at a tavern, but it is in fact the most lively part of Cibber's letter, and no doubt what irritated Pope the most, and on Cibber's part it was no more than a fair retort—Cibber had quoted the above line wrong, and substituted *too* for *still*, probably without design ; for this he is severely arraigned in the London Magazine for August 1742, where much stress is laid on the word *still*, and where it is said, that what was a venial vice in Pope at 25, was not only vicious but ridiculous in Cibber at 70—it is added that if the private anecdotes of D. L. carry any authority, the Laureat was

within these 4 years in danger of being lost to the poetic world by a certain misfortune ; and that a Lord seeing Cibber and another elderly gentleman dangling after an actress and following her into the Green room at C. G. said—" here comes Susanna " and the two Elders "*—supposing every syllable of this to be true, what was it to the public ? or what right had Pope to allude to it in his poems ?

Two of the remarks in the London Magazine are borrowed from a pamphlet called " A Blast upon " Bays or a New Lick at the Laureat" dated July 29 1742—the writer of it has acted unfairly by Cibber—as Cibber had put his name to his letter, the person, who took upon himself to answer it, should have done the same.

The Egotist, or Colley upon Cibber, was printed in 1743—it is a dull pamphlet in 78 pages.

Dr. Johnson, in a conversation which he had with Malone some few months before his death, said he had never lived in intimacy with Colley Cibber, but that he had been sometimes in company with him, and that he was much more ignorant than he could well have conceived any man to be, who had lived near 60 years with authors, critics, and some of the most celebrated characters of the age. (*Malone.*)

* The actress and the other elderly gentleman were in all probability Mrs. Woffington and Swiney.

HAY. 1744-1745.

Modern Wife, or Virgin her own Rival—acted gratis by Gentlemen for their diversion—this is a dull C. without any gross fault—it was perhaps acted after Macklin had given up this theatre, and before it was occupied by Theo. Cibber.

Sept. 11. Not acted these hundred years, Romeo and Juliet. Romeo = Cibber Jun.: Juliet = Miss Jenny Cibber.

Otway had taken about half of his Caius Marius from Romeo and Juliet; this alteration had been frequently acted, and Theophilus Cibber had no doubt seen it; when therefore he undertook to alter Romeo and Juliet himself, it is not wonderful that he should have recourse to Otway's play.

Act 1 begins with a short scene between Capulet and Paris—then follows the scuffle between the servants behind the scenes—the play goes on with little variation from the original till the end of the scene between Romeo and Benvolio, then Montague enters and insists that Romeo should drop all thoughts of Juliet—this is borrowed from Caius Marius—some additions are made to the scene between Lady Capulet and Juliet from the same source—all mention of Romeo's love to Rosaline is omitted, together with all that relates to the entertainment at Capulet's, yet Romeo in the next act says to the Friar,

“I have been feasting with my enemy.”

Act 2 begins with the Garden scene (about 8 lines

are added from Otway) and differs but slightly from Shakspeare, except that the speech about Queen Mab is transposed from the 1st act, and interrupted by two short speeches from Benvolio.

Act 3 is not materially altered, but Romeo, in the scene with the Friar, speaks about nine lines borrowed from Valentine's Soliloquy, when he is banished by the Duke, in the Two Gentlemen of Verona.

Act 4 begins with the parting of Romeo and Juliet; between 20 and 30 lines are added from Otway—some lines are added to Juliet's first soliloquy, but not from Caius Marius—several of the scenes are shortened, but no change of importance is made.

Act 5. Romeo enters near the walls of Verona, instead of being at Mantua—this act does not differ materially from Shakspeare till Romeo drinks the poison; then a page and half is introduced from Otway—Juliet wakes before Romeo dies.

T. Cibber's alteration is not so good as it might have been, yet on the whole it does him no discredit; his most severe censor must allow, that he attracted the attention of the public to one of Shakspeare's Tragedies, which in its original state had lain dormant for about 80 years.

The Editor of the B. D. says that Theo. Cibber made *very considerable* alterations and additions—which is certainly not true—in the next article he speaks a good deal about Caius Marius, but he seems to have had no notion that T. Cibber took nearly the whole of his additions from Otway's play.

This play was revived with success.

General Advertiser Sept. 12—"Many persons of

“ distinction were last night in the pit and gallery,
 “ who could not find room in the boxes.”

Sept. 14. “ The revived play of Romeo and Juliet
 “ was again played to a polite audience with great
 “ applause and is to be performed this evening, being
 “ bespoke by several Ladies of quality.”

22. Cibber Jun. acted Othello.

25. Careless Husband. Lord Foppington = Cibber Jun. : Sir Charles Easy = Mills, 1st appearance there for 12 years.

Oct. 4. Conscious Lovers. Tom = Cibber Jun. : Indiana = Miss J. Cibber : Phillis = Mrs. Elmy from Dublin :—with an Epilogue by Nobody—this Epilogue is printed, but it does not deserve any particular notice.

10. Never acted, Prodigal, or Recruits for the Queen of Hungary. Sir Anthony Wildwit = Mills : Sir Nicholas Spottey = Cibber Jun. : Harriot = Mrs. Chetwood :—this is professedly an alteration of the Woman Captain—Odell has changed the names of the D. P., added tags to the ends of the acts, but made only one alteration deserving of notice—he represents Harriot, Sir Anthony's Mistress, as a respectable character—it does not appear with what success this play was revived—there is only one bill—but the bills are deficient.

20. Distressed Mother. Orestes = Cibber Jun. : Pyrrhus = Mills : Hermione = Mrs. Roberts, her 1st appearance there for 12 years : Andromache = Miss Jane Cibber 1st time.

22. General Advertiser—“ Mr. Cibber's company
 “ in the Hay. being busily employed in reviving seve-

“ral pieces are obliged to defer playing till farther
“notice”——this was evidently a pretence—the true
reason will appear presently.

Nov. 1. At Cibber's Academy in the Hay. will
be performed a Concert, after which will be exhi-
bited (*Gratis*) a Rehearsal, in the form of a play
called *Romeo and Juliet*——Note, Cibber's address
to the public will that night be delivered *gratis* at the
Academy.

2. By command of the Prince and Princess of
Wales. For Mrs. Clive's benefit a Concert of Music.

The same day was advertised the Case of Mrs.
Clive submitted to the public—price 6d.

When Fleetwood re-engaged Garrick in 1743-
1744, he did not re-engage Mrs. Clive—she was
engaged at C. G. Dec. 7 1743—at the time when she
had her benefit at the Hay. she had no engagement
—but on the 30th of Nov. she was engaged at C. G.
—in Nov. 1745, she returned to D. L.—Mrs. Clive
in her Case complains both of Fleetwood and Rich,
and not without reason.

5. Love makes a Man——8. Cymbeline.

Dec. 11. To the Publick—Gentlemen and Ladies
—I humbly beg pardon for troubling you in this
manner, but being unfortunately excluded from both
the theatres (I don't know for what reason) and con-
sequently deprived of getting my living by my pro-
fession, the favour of your company at a Concert,
which I take for my Benefit on this day at the little
House in the Hay. will be a very great obligation to
your faithful and devoted humble Servant

William Mills.

—after the Concert, gratis, the Careless Husband, the characters by persons for their diversion.

17. By permission — for bt. of Miss J. Cibber. Romeo and Juliet, with Mock Doctor—a Prologue on Somebody to be spoken by Nobody—an occasional Epilogue by Miss Cibber.

28. By the Queen of Hungary's company of Comedians. Beggar's Opera. Macheath = Mrs. Charke :—(*Bills from B. M.*)

There are no more bills—Theo. Cibber was engaged at C. G. Jan. 2 1745.

Mrs. Charke's Memoirs contain but little theatrical information, they however throw some light on the events of this season—Theophilus Cibber, encouraged by the success with which he had revived Romeo and Juliet, intended to have revived Cymbeline and other pieces, but was obliged to desist by virtue of an order from the Lord Chamberlain—this Mrs. Charke attributes to a jealousy of his having a great run to Cymbeline, which would of course be detrimental to the other houses.

T. Cibber engaged at C. G. and left Mrs. Charke to manage the few remaining performers, who had a mind to try their fortune with her ; when T. Cibber was removed no opposition seems to have been made to their acting—Mrs. Charke put Pope Joan, or the Female Prelate into Rehearsal, intending her niece to have played Angeline—Colley Cibber sent his positive commands to Theophilus to withdraw his daughter, and the play was acted to a wretched house—this seems to have put an end to the performances at this theatre for a time.

From what Mrs. Charke says, it seems pretty

clear that Cymbeline was acted on Nov. 8 as written by Shakspeare, and not as mangled by D'Urfey—Theo. Cibber in the list of his parts, which he published in 1755, reckons Posthumus as one of them.

D. L. 1745-1746.

Sep. 19. Strategem. Boniface = I. Sparks : Foigard = Barrington from Dublin.

21. Provoked Husband. Lord and Lady Townly = Mills and Mrs. Woffington.

24. Old Batchelor. Heartwell = Luke Sparks from Dublin : Bellmour = Mills : Fondlewife = Macklin : Bluff = Isaac Sparks : Setter = Yates : Sir Joseph Whittol = Neale : Vainlove = Havard : Lætitia = Mrs. Woffington : Lucy = Mrs. Macklin.

26. Recruiting Officer. Kite = I. Sparks : Balance = Bridges : Bullock = Taswell : Melinda = Miss Copin her 1st appearance.

28. Collins acted Abel Drugger.

General Advertiser Sept. 28—We hear that Mr. Lacy, Master of his Majesty's company of Comedians at D. L., has applied for leave to raise 200 men in defence of his Majesty's person and govern-

ment, in which the whole company of players are willing to engage.

Oct. 1. Othello = Delane : Desdemona = Miss Copin.

3. Busy Body——5. Conscious Lovers.

9. Careless Husband with Tragedy of Tragedies. Tom Thumb = Miss Macklin : King = Blakes : Grizzle = Yates : Glumdalca = I. Sparks.

10. Love for Love. Valentine = Giffard : Ben = Macklin : Mrs. Frail = Mrs. Woffington : Mrs. Foresight = Mrs. Macklin : Angelica = Mrs. Giffard :—rest omitted.

Oct. 12. Hamlet to be attempted by a young actor : Ophelia = Mrs. Woffington.

15. Double Gallant. Lady Dainty = Mrs. Giffard.

17. Gamester with Debauchees. Old Laroon = Yates : Father Martin = Taswell : Young Laroon = Mozeen : Old Jordain = Neale : Isabel = Mrs. Ridout : Beatrice = Miss Royer :—acted several times.

19. Orphan. Chamont = Delane : Monimia = Mrs. Giffard.

22. Not acted 30 years (not written 30 years—it came out Dec. 6 1717)—Nonjuror. Dr. Wolf = L. Sparks : Heartly = Giffard : Col. Woodvil = Havard : Charles = Mozeen : Sir John Woodvil = Berry : Maria = Mrs. Woffington : Lady Woodvil = Mrs. Macklin.

29. Nonjuror 5th time — General Advertiser—
“ Mrs. Woffington was taken ill before the play
“ began and her part was read—she recovered how-
“ ever before the Farce was over.”

30. Nonjuror 6th time at each house—it seems to have been acted 13 times at D. L.—it was of course revived on account of the political strokes in it.

Nov. 1 and 2. Constant Couple. Sir Harry Wildair = Foote : Lady Lurewell = Mrs. Woffington : Parly = Mrs. Macklin.

4 and 5. Tamerlane = Berry : Moneses = Havard : Bajazet = Delane : Arpasia = Mrs. Giffard.

6. Conscious Lovers. Indiana = Miss Furnival
1st appearance on any stage.

9. Cato = Delane : Syphax = L. Sparks.

11. Not acted ten years, Lady Jane Gray. Lord Guilford Dudley = Havard : Pembroke = Delane : Bishop of Winchester = L. Sparks : Northumberland = Mills : Lady Jane Gray = Mrs. Giffard : Duchess of Suffolk = Mrs. Cross :—acted but twice—it had been acted Oct. 12 1738.

14 and 15. Relapse. Lord Foppington = Foote : Varole = Blakes : Berinthia = Mrs. Woffington : Amanda = Miss Furnival.

18. Inconstant—see Oct. 11 1744.

20. Spanish Fryar—as before.

22. Not acted 6 years, Henry 8th. King = Berry : Wolsey = L. Sparks : Buckingham = Mills : Suffolk Blakes : Norfolk = Havard : Lord Sands = Neale : Porter = Barrington : Queen = Mrs. Giffard.

23. Merchant of Venice. Portia = Mrs. Clive her
1st appearance there for 3 years.

25. Not acted 6 years, Drummer. Tinsel = Foote : Vellum = Yates : Butler = Neale : Gardener = Barrington :—rest omitted.

26. Provoked Wife. Brute = Macklin : Heartfree = Delane : Lady Fanciful = Mrs. Clive : Lady Brute = Mrs. Woffington.

27. Relapse. Lord Foppington = Foote : Miss Hoyden = Mrs. Clive.

28. Mrs. Clive acted Country Wife and Intriguing Chambermaid.

29. Hamlet = Stephens : Lucianus = Yates : Ophelia = Mrs. Clive.

30. Beggar's Opera. Lucy = Mrs. Clive : Polly = Miss Edwards, 1st time at this theatre.

Dec. 3. Beggar's Opera. Macheath = Lowe : Peachum = Macklin : Lockit = Turbutt : Filch = Raftor : Mat of the Mint = Blakes : Mrs. Peachum and Diana Trapes = Mrs. Macklin : Mrs. Slammekin = Miss Minors : Dolly Trull = Miss Pitt : Molly Brazen = Miss Bradshaw :—with dances and a hornpipe by Yates.

5. As you like it. Touchstone = Macklin : Jaques = L. Sparks : Rosalind = Mrs. Woffington : Celia = Mrs. Clive :—with Devil to Pay. Nell = Mrs. Clive.

7. Foote acted Sir Harry Wildair.

9. Recruiting Officer—the profits of the night to be subscribed to the Veteran Scheme at Guildhall—there was no play at C. G. on account of the bt. at D. L.

10. Tender Husband. Capt. Clerimont = Giffard : Humphry Gubbin = Macklin : Biddy = Mrs. Clive : Aunt = Mrs. Macklin.

11. Foote acted Sir Novelty Fashion.

13. Rehearsal. Bayes = Foote : Smith = Bridges : Johnson = Mills :—the other characters by Yates, Havard, Taswell, &c.

16. Lottery. Jack Stocks = Macklin : Cloe = Mrs. Clive.

17 and 19. Comus = Delane—20. Miser.

28. Constant Couple. Sir Harry = Foote : Smug-

gler = Taswell : Constable = Turbutt :—his last appearance on the stage.

30. Love for Love. Tattle = Yates : Miss Prue = Mrs. Clive :—with, not acted 10 years, Stage Coach. Nicodemus Somebody = Yates : Basil = Mozeen : Uncle = Collins : Jolt = I. Sparks : Fetch = Neale : Macahone = Barrington : Dolly = Miss Royer : Isabella = Miss Minors :—acted twice.

31. As you like it. Orlando = Blakes : Oliver = Havard : Adam = Berry.

Jan. 2. Committee. Teague = Barrington : Careless = Giffard : Blunt = Berry : Obediah = Taswell : Mrs. Day = Mrs. Macklin : Ruth = Mrs. Woffington :—with, not acted 6 years, Damon and Phillida. Damon = Lowe : Mopsus = Barrington : Cimon = Collins : Phillida = Mrs. Clive.

Jan. 3. General Advertiser. “ Barrington last
“ night acted the part of Teague, in which he intro-
“ duced several humorous Irish songs ; which were
“ received with universal applause, he being allowed
“ by the whole audience to be the most complete
“ Teague that ever appeared on the stage.”

3-4-6-7. Committee——5 was on Sunday.

8. Richard 3d = Goodfellow—and 9.

14. Twin Rivals. Younger Wou'dbe = L. Sparks : Aurelia = Mrs. Clive : (with Anatomist)—see Jan. 4 1745.

17. Committee. Mrs. Chat = Miss Pitt :—with, not acted 10 years, Contrivances. Robin = Yates : Argus = Collins : Arethusa = Mrs. Clive : Betty = Miss Minors.

18. Never acted, Henry the 7th, or the Popish Impostor. King Henry = Delane : Bishop of York =

Havard : Oxford = Berry : Dawbney = Woodburn : Stanley = Winstone : Sir Robert Clifford = Marshal : Lord Mayor = Taswell : Soldier = Barrington : — King of Scotland = Stevens : Perkin Warbec = Goodfellow : Huntley = Macklin : Sevez = Bridges : Sir David Bruce = Blakes : Frion = (L.) Sparkes : Lady Katherine Gordon = Mrs. Woffington : Jane = Miss Minors : — acted 3 times — this historical T. was written by Macklin — at the opening of the play, Perkin Warbec is received by the King of Scotland as Richard Duke of York, and the rightful heir to the crown of England — Perkin is said to be in love with Lady Katherine Gordon, Huntley's daughter — the King is in a great degree governed by Sevez, the Pope's Legate — Huntley and other Scotch peers are sworn enemies to Sevez — Sevez in return calls them heretics — Huntley remonstrates so strongly with the King against the influence which France and Italy have in his council, that the King confines him in the castle of Edinburgh — Huntley is condemned to death — Lady Katherine intercedes with the King for her father — he offers to spare Huntley's life on condition that she will marry Perkin — she says she is in love with Lord Daliel — Huntley enjoins her to reject the King's offer — she however at last accepts it — the King notwithstanding leaves an order with Sir David Bruce for Huntley's execution — Bruce gives Huntley his liberty — Huntley joins the Scotch nobles — they present themselves armed before the King — Sevez runs behind the King — Huntley pulls him forward, and throws him on the ground — the King makes peace with the English — and consents to give up Perkin — Perkin makes his escape, and carries his wife with

him—the last act lies in the West of England—Lady Katherine enters dressed like her husband—one of King Henry's soldiers takes her prisoner—Huntley prepares to assault her, supposing her to be Perkin—she falls on her knees to him, and discovers herself—the King reproaches the leaders of the rebels for having fought in the cause of France and Rome—Dawbney brings in Perkin as a prisoner, and says that Perkin has confessed himself an Impostor—the King orders Perkin to immediate execution—this is in every respect a poor play—some parts of it are written in prose—Macklin has been guilty of many absurdities both in the conduct and the dialogue of his piece—as he meant to play Huntley himself, he has made Huntley the principal character—Perkin Warbec is a part of no importance—Macklin, in the preface to his play says—“ it was the six weeks' labour of an actor, who even in that short space, was often called from it by his profession: the players, for the sake of dispatch, had it to study act by act, just as it was blotted, and the only revisals it received from the foul copy to the press were at the rehearsals of it”—this is but a poor excuse for obtruding so very crude a production on the public; and Macklin acted very injudiciously in publishing it—he has however done enough to show that if he had corrected it at his leisure it would perhaps not have been a very bad play—he has warped the story to make it suit the year 1745—in reality the Pope had as much to do with Perkin Warbeck as Macklin himself—the absurdity of his 2d title “ the Popish Impostor” applied to a time when the corresponding term of Protestant did not exist, could only be

exceeded by his making Sevez the Pope's Legate (act 1st) recommend the publication of a Manifesto in favour of all Separatists—"There are now" (says Oldys in his MS. notes to Langbaine) "in Dec. 1745 on occasion of the present rebellion under the Pretender's eldest son, two plays, near finished, on the story of Perkin Warbeck, one by Macklin, the other by Elderton: the former for D. L. the latter at C. G., but Ford's Perkin Warbeck has got the start of them at Goodman's Fields"—Macklin is said to have lost £20 by acting his play—Elderton's was not finished before it was too late in the season to act it, and when the rebellion was suppressed in the field, it was thought unreasonable to revive it on the stage. (*Weber.*)

For Perkin Warbeck see G. F. Dec. 19 1745—Ford is said to have founded his play on Lord Bacon's history of Henry the 7th—Macklin has probably done the same—he does not seem to have seen Ford's play.

Owing to the Scotch rebellion, the theatres at this time were in great measure deserted.

Jan. 24. Foote acted Bayes.

29. Fair Penitent. Lothario = Delane: Horatio = L. Sparks: Calista = Miss Budgell.

31. Never acted there before, Tempest by Shakespeare. Prospero = L. Sparks: Ferdinand = Delane: Caliban = I. Sparks: Stephano = Macklin: Trinculo = Barrington: Anthonio = Goodfellow: Alonzo = Bridges: Gonzalo = Berry: Boatswain = Blakes: Miranda = Miss Edwards: Ariel = Mrs. Clive:—to conclude with a Musical Entertainment called Nep-

une and Amphitrite——this ought not to have been introduced into Shakspeare's play.

Feb. 1-4-5-18. Tempest.

17. Old Man taught Wisdom. Blister = Barrington.

22. Devil to Pay. Jobson = Barrington.

24. Not acted 4 years, Confederacy. Brass = Macklin : Dick = Foote : Moneytrap = Yates : Gripe = Taswell : Clarissa = Mrs. Woffington : Flippanta = Mrs. Clive : Corinna = Miss Edwards : Araminta = Mrs. Mills : Mrs. Amlet = Mrs. Macklin.

26. Died Mr. Robert Turbutt of D. L. and Master of the Swan Tavern in Smithfield.

March 3. Constant Couple. Sir Harry = Foote : —with a new Musical Pantomime, called Harlequin Incendiary, or Columbine Cameron. Harlequin = Yates : Miser = Collins : Columbine = Mrs. Clive.

4. Strategem. Scrub = Macklin : Cherry = Miss Minors.

8. Busy Body. Marplot = Macklin : Sir Francis Gripe = Yates : Miranda = Mrs. Clive : Patch = Mrs. Macklin.

10. Mrs. Clive's bt. Not acted 10 years, Comical Lovers. Palamede = Mills : Rhodophil = Delane : Celadon = Giffard : Melantha = Mrs. Clive : Florimel = Mrs. Woffington : Philotis = Mrs. Cross : Flavia = Miss Edwards.

13. Macklin's bt. Never acted there, She Gallants. Sir John Airy = Macklin : Sir Toby Tickle = Yates : Vaunter = Neale : Monsieur = Blakes : Lady Dori-men = Mrs. Macklin : Lucinda = Mrs. Clive : Constantia (with a new occasional Epilogue in men's clothes) = Mrs. Woffington : Miranda = Miss Ed-

wards :—with *Three Hours after Marriage* written by Pope, Gay, and Arbuthnot—no characters.

The *She Gallants* had been altered by the author, and published in 1736 as *Once a Lover and always a Lover*—the alteration consisted chiefly in the dialogue, which is sometimes considerably improved, and sometimes altered materially for the worse—on the whole it is by no means clear that Lord Lansdowne has improved his play—he changed the title much for the worse—Macklin evidently revived the C. as originally written, as in *Once a Lover and always a Lover*, the character of the Frenchman is omitted; yet he must have seen the altered piece, as in the *She Gallants* Sir Toby Tickle is called Sir Toby Cusifle—see L. I. F. 1696.

March 15. *Comical Lovers*. Doralice = Mrs. Mills :—with *Three Hours after Marriage*.

17. Mrs. Woffington's bt. Not acted 10 years, *Scornful Lady*. Elder Loveless = Mills : Younger Loveless = Foote : Savil = Yates : Morecraft = Taswell : Sir Roger = Macklin : Captain = Blakes : Poet = Collins : Lady = Mrs. Woffington, 1st time : Abigail = Mrs. Macklin :—with an Epilogue by Mrs. Woffington as a Female Volunteer.

18. Mrs. Giffard's bt. Not acted 7 years, *All for Love*. Antony = Delane : Ventidius = Giffard : Cleopatra = Mrs. Giffard, 1st time : Octavia = Miss Budgell :—with Mrs. Woffington's Epilogue, and a new Ballad Opera, never performed, called the *Double Disappointment*. Marquis = Blakes : Phelim = Barrington : Loveless = Lowe : Gripe = Collins : Jeremy = Neale :—with a new Prologue by Mrs. Clive—this is a musical trifle in one act by Mendez

—it was not printed till 1760—it was now acted about 3 times, and frequently in the next season—the Editor of the B. D. very justly attributes its success to Blakes and Barrington, but by mistake he represents it as acted at C. G. in 1747—it was not acted at that theatre till March 22 1759—nor was Blakes ever engaged at C. G.——Isabel is ward to Gripe—he promises her both to the Marquis de Fanfaron and to Phelim O Blunder, on condition of receiving 1000 Guineas for his consent—she marries Loveless—the pretended French Marquis turns out to be a valet who had robbed his master—the pretended Irish Gentleman turns out to be a helper in a stable.

20. Scornful Lady 2d time. Welford = Havard.

31. Alchemist. Abel Drugger = Cibber Jun. : Dol Common = Mrs. Macklin :—Cibber's 1st appearance at D. L. for 4 years.

April 2. Careless Husband. Lord Foppington = Cibber Jun.

3. Confederacy. Dick = Foote.

4. Yates' bt. Not acted 40 years, Lying Lover. Young Bookwit = Mills : Latine = Yates : Storm = Macklin : Charcoal = Neale : Old Bookwit = Berry : Victoria = Mrs. Clive : Penelope = Mrs. Woffington.

5. She Gallants 2d time. Bellamour = Havard : Philabel = Mills : Angelica = Mrs. Bennett : Melissa = Miss Pitt : Diana = Miss Minors : Mrs. Lawne = Miss Royer :—the character was originally called Placket, in Once a Lover she is called Clever.

7. Relapse. Lord Foppington = Cibber Jun. : Miss Hoyden = Miss Minors.

8. Lying Lover 2d time. Lettice = Mrs. Macklin :

— with, never acted, an Opera called Love and Friendship. Philander = Mrs. Clive : Clorinda = Miss Edwards.

9. For bt. of Sparks. (probably Luke.) Othello. Othello = Delane : Iago = Sparks : Desdemona = Miss Edwards 1st time :—with the Vintner Tricked. Vizard = Sparks : Padwell = Barrington.

10. For bt. of Cibber Jun. Not acted 8 years, Lady's last Stake. Lord George Brilliant = Cibber Jun. : Lord Wronglove = Giffard : Sir Friendly Moral = Berry : Surgeon = Goodfellow : Lady Wronglove = Mrs. Giffard : Miss Notable = Mrs. Clive : Mrs. Conquest = Mrs. Woffington : Lady Gentle = Mrs. Mills : Hartshorn = Mrs. Macklin :—with Three Hours after Marriage—Prologue by Mrs. Clive, in the cause of Liberty ; and Epilogue by Mrs. Woffington as a Volunteer.

On April 8, Cibber's advertisement stated that tickets delivered for All's well that ends well, March 20 at C. G., would be taken for his benefit at D. L. —he then added—“ as I have in justice to my creditors assigned over so much of my salary as reduces the remainder to a very small pittance, I very much depend on the encouragement and indulgence of the town at my benefit, whose favours shall be gratefully remembered by their very humble servant Theophilus Cibber”—on April 10th there appeared a long letter in the General Advertiser from Cibber to the publick—this related chiefly to the private concerns of himself and his wife.

April 11. For bt. of Havard and Berry. Not acted 6 years, Measure for Measure. Duke = Berry : Lucio = Macklin : Clown = Barrington : Isabella =

Mrs. Woffington 1st time : *** = Miss Pitt :—rest omitted.

12. Mrs. Arne's bt. Orphan. Chamont = Lacy his 1st appearance on that stage : Castalio = Havard : Polydore = Delane : Page = Master Arne his 1st appearance on any stage : Monimia = Mrs. Cibber :—the boxes and pit were laid together, as the demand for places was more than double what the boxes would contain.

14. Foote's bt. Sir Courtly Nice. Sir Courtly = Foote 1st time : Hothead = Sparks : (probably Isaac) Testimony = Taswell : Crack = Cross : Surly = Berry : Leonora = Mrs. Clive : Violante = Mrs. Bennett.

15. For bt. of Raftor and Miss Edwards. Twelfth Night. Malvolio = Macklin : Sir Andrew Aguecheek = Neale : Clown = Yates : Olivia = Mrs. Clive : Viola = Mrs. Woffington 1st time : with, not acted 12 years, Jovial Crew—Mills, Lowe, Blakes, Yates, Mrs. Clive, and Miss Edwards—Jovial Crew was acted April 9 1744.

18. For bt. of Neale and Winstone. Twelfth Night. Orsino = Mills : Sir Toby Belch = I. Sparks : Maria = Mrs. Macklin.

21. For bt. of Bridges, Blakes, and Cross. Not acted 30 years, (acted June 20 1721) Sea Voyage. Marine = Delane : Du Pier = Macklin : Frugal = Yates : Franville = Neale : Hazard = Barrington : La Mure = Blakes : Clarinda (with an Epilogue) by Mrs. Clive : Aminta = Mrs. Woffington : with the Vintner Tricked. Lying Barber = Blakes.

22. Goodfellow acted Richard the 3d for his bt.

23. Mrs. Macklin's bt. Not acted 30 years, Hu-

mours of the Army. Wildish = Delane : Bisket = Yates : Irish Colonel (Major Outside) = Barrington : Mac Hyland (Col. Hyland) = Neale : Monsieur (probably Capt. Mattematics a French Engineer) = Blakes : Major Cadwallader = Macklin : Mrs. Bloodmore = Mrs. Macklin : the Female Officer, (Belvedera) new dressed, by Mrs. Woffington, with an Epilogue—with a Will and no Will, or a Bone for the Lawyers—a new Prologue to be written and spoken by the Pit—this Farce was written by Macklin—it is not printed.

26. Humours of the Army. Brigadier Bloodmore = Berry : Hearty = Winstone : Pilfer (Soldier) = Collins : Wilmot = Havard : Victoria = Mrs. Mills : Leonora = Mrs. Bennett : Jenny (Clara) = Miss Minors.

28. Mrs. Mills' bt. Constant Couple : Sir Harry = Mrs. Woffington, her last appearance in that character : Lady Lurewell = Mrs. Mills.

29. Richard the 3d = Lacy 1st time.

30. Humours of the Army. Major Young Fox = Mills : Fileoff = I. Sparks.

May 1. Lying Lover. Frederick = Blakes.

2. For bt. of Cross and others. Committee—with a Prologue on the Duke of Cumberland's Victories by Cibber Jun.—an Epilogue on Somebody by Nobody, and, not acted 20 years, May Day—the writer of a letter in the General Advertiser says—" May Day, or the Merry Milkmaid of Islington, was written by the particular desire of Charles the 2d, and first performed at Newmarket"—The Muse of Newmarket was printed in 1680—it consists of three Farces, the first of which is the Merry Milkmaid of

Islington—it is in 3 acts—the far greater part of it is stolen verbatim from Tottenham Court by Nabbes—Margery, Isabella, and Wenchlove are the same characters as Ciceley, Bellamie and George—Sir Jeffery Jolt, Lady Jolt, and his man Anthony have a strong resemblance to Stitchwell, Mrs. Stitchwell and the Keeper's man, but some of the scenes in which they are concerned, are borrowed from another play—Lady Jolt is called Artezhim, a circumstance which may lead to a discovery of the play from which part of her character is taken—the compiler of the Merry Milkmaid has stolen good materials, but he has not put them well together.

9. For bt. of Lee and others. Henry 4th. Hotspur = Lee 1st appearance on that stage : Falstaff = Dance : King = Havard : Carriers = Barrington and I. Sparks.

16. Miser. Frederick = Havard : Mariana = Mrs. Woffington.

19. For bt. of I. Sparks. Tempest with Tragedy of Tragedies. Queen = Mrs. Macklin : Hunca-munca = Mr. Taswell : Glumdalca = I. Sparks :—last play.

Summer.

June 3. General Advertiser—"the Proprietor of
"D. L. has ordered some of his principal performers
"to stay in town, in order to perform a few pieces
"for the entertainment of the Prince of Hesse."

There were no bills from June 13 to Aug. 4. Busy Body with an historical dramatic piece in one act

(taken from Shakspeare) called the Conspiracy Discovered, or French Policy Defeated, with a representation of the trial of the Lords for High Treason, in the reign of King Henry 5th.

6 and 8. Conspiracy Discovered.

No more bills. (*Bills from B.M.*)

The distinction between Luke Sparks and Isaac Sparks is not sufficiently marked in the bills—but in general it is clear that the serious parts were acted by Luke, and the comic ones by Isaac Sparks.

C. G. 1745-1746.

Sep. 13. Quin arrived in town from Ireland—(*B. M.*)—but neither he nor Mrs. Cibber were engaged this season at either theatre.

23. Hamlet. Ghost = Johnson : Osrick = Woodward : Queen = Mrs. Pritchard.

25. As you like it. Touchstone = Woodward.

27. Provoked Wife. Brute = Bridgewater : Razor = Woodward : Lady Brute = Mrs. Pritchard.

Oct. 2. Way of the World and Devil to Pay.

4. Oronooko = Ryan : Aboan = Cashell : Imoinda = Mrs. Horton : Charlot Welldon = Mrs. Pritchard :—with Pyramus and Thisbe.

7. Spanish Fryar. Queen = Mrs. Horton : Elvira = Mrs. Pritchard :—during the Month of Oct. the

theatre in L. I. F. was lent as a Guard room to government.

9. Love's last Shift. Sir Novelty = Woodward : Narcissa = Mrs. Horton : Amanda = Mrs. Pritchard.

11. Love makes a Man. Elvira = Mrs. Pritchard.

14. Venice Preserved. Pierre = Cashell : Belvidera = Mrs. Pritchard.

16. Royal Merchant.

18. Never acted there, Nonjuror. Dr. Wolf = Chapman : Col. Woodvil = Cashell : Heartly = Hale : Charles = Woodward : Sir John Woodvil = Johnson : Maria = Mrs. Pritchard : Lady Woodvil = Mrs. Horton :—acted 8 times.

31. Not acted 30 years, Massacre of Paris. King Charles 9th = Hale : Duke of Guise = Ryan : Cardinal of Lorraine = Gibson : Langoiran = Arthur : Marguerite = Mrs. Horton : Antramont = Mrs. Pritchard : Queen Mother = Mrs. James : Queen of Navarre = Mrs. Havard :—with original Prologue—acted 3 times—it was no doubt revived as a Protestant play—the Prologue was as well suited to 1745 as if it had been written on purpose.

Nov. 1. Massacre of Paris. Admiral of France = Cashell :—with the original Prologue and new Epilogue.

4 and 5. Tamerlane = Ryan : Bajazet = Cashell : Arpasia = Mrs. Pritchard.

7. Strategem. Archer = Ryan : Scrub = Hippisley : Mrs. Sullen = Mrs. Pritchard : Cherry = Miss Hippisley.

9. Relapse. Lord Foppington = Cibber Jun., 1st appearance this season.

11. Funeral. Trim = Chapman : Campley = Woodward : Sable = Hippisley : Lady Brumpton = Mrs. Horton : Lady Charlot = Mrs. Pritchard :—with School boy by Woodward.

12. Careless Husband. Edging = Miss Hippisley.

15. Macbeth = Cashell.

16. Lady's last Stake. Sir Friendly Moral = Cashell : Miss Notable = Miss Hippisley :—see March 14 1745.

18. Henry 5th = Hale : Fluellin = Hippisley : Pistol = Cibber Jun. : Dauphin = Woodward : Archbishop = Chapman : Chorus = Ryan.

19. Mistake. Lopez = Chapman :—the female parts are omitted.

20. Funeral. Lord Hardy = Hale : Mrs. Fardingle = Miss Hippisley :—with Scapin by Hippisley.

22. Timon of Athens. Timon = Hale : Apemantus = Johnson.

23. Silent Woman. Truewit = Hale : Morose = Bridgewater.

25. Love for Love. Ben = Woodward : Tattle = Cibber Jun. : Angelica = Mrs. Pritchard.

26. Miser. Frederick = Cashell : Mariana = Mrs. Horton : Lappet = Mrs. Pritchard.

28. Richard 3d = Ryan : Richmond = Cibber Jun.

30. Confederacy. Flippanta = Mrs. Pritchard.

Dec. 2. Conscious Lovers. Tom = Cibber Jun. : Indiana = Mrs. Pritchard.

5. Recruiting Officer. Sylvia = Mrs. Pritchard.

6. Double Dealer. Lady Froth = Mrs. Horton.

11. Henry 5th. Queen = Mrs. Bland : Princess = Mrs. Hale.

12. Old Batchelor. Silvia = Miss Hippisley.

13. Not acted 5 years, Rehearsal. Bayes = Cibber Jun. :—other characters by Arthur, Dunstall, Hale, Hippisley, &c.

14. For the benefit of the Veteran Scheme at Guildhall. Beggar's Opera. Macheath = Lowe : Polly = Mrs. Cibber 1st time : Lucy = Mrs. Pritchard : Mrs. Peachum = Mrs. Dunstall :—General Advertiser Dec. 9. Mrs. Cibber published a letter to state that she had offered by letter and advertisement to play Polly at D. L. 3 nights for the Veteran Scheme, but had only received a verbal answer from the Manager, to desire her to put off the performance one day longer than the days she had fixed on—and that Rich having since offered his theatre free of expense for the same purpose, she had accepted it.

Mrs. Cibber's offer produced a letter in the General Advertiser written in the true spirit of Bigotry, and signed a Veteran Protestant—to this she made a very proper reply, stating that tho' she was a Catholic, she was sincerely attached to the family, who were in possession of the throne, and acknowledging the favour and honour she had received from them.

16 and 17. Mrs. Cibber repeated Polly.

Rich stated in the General Advertiser that he had paid in at Guildhall £602 7s. as the profits of those 3 nights ; and that all the performers had most generously subscribed their demands for those 3 nights.

18 was a public Fast day.

19. Rehearsal. Thunder = Bridgewater.

26. Rehearsal. Amaryllis = Miss Hippisley.

27. London Cuckolds. Lady No = Mrs. Pritchard.

Jan 2. (and 3) Not acted 5 years, Twin Rivals. Elder Woud'be = Ryan : Younger Wou'dbe = Bridgewater : Truman = Chapman : Teague = Cibber Jun. : Richmore = Hale : Alderman = Hippisley : Subtleman = Rosco : Aurelia = Mrs. Pritchard : Constance is omitted : Mrs. Midnight = Mr. Stoppelear.

7. Fair Quaker. Mizen = Woodward : Sailor = Hippisley : Fair Quaker = Mrs. Hale.

8. She wou'd and she wou'd not. Hypolita = Mrs. Pritchard.

10. Provoked Husband. Lady Townly = Mrs. Pritchard : Miss Jenny = Miss Hippisley.

11. Henry 4th pt. 1st. Falstaff = Bridgewater.

13. Henry 4th part 2d. King = Cashell.

22. Macbeth by command—the whole Royal Family were present. (*B. M.*)

23. Busy Body. Patch = Miss Hippisley :—with, not acted 5 years, Duke and no Duke. Trappolin = Chapman : Puritan = Hippisley.

24. For the bt. of Davies the Bookseller. Venice Preserved. Pierre to be attempted by Davies.

25. Never acted there, Sir Courtly Nice. Sir Courtly = Cibber Jun. : Crack = Chapman : Hothead = Woodward : Testimony = Hippisley : Lord Belguard = Cashell : Farewel = Hale : Surly = Bridgewater : Leonora = Mrs. Pritchard : Violante = Mrs. Horton :—acted about 8 times.

Feb. 3. Merry Wives. Ford = Ryan : Falstaff = Bridgewater : Shallow = Chapman : Slender = Woodward : Mrs. Ford = Mrs. Pritchard.

5. Pilgrim. Roderigo = Cashell : Fool = Master Shuter.

6. Not acted 6 years, Man of the Mode. Dorimant = Ryan : Sir Fopling Flutter = Cibber Jun. : Old Bellair = Hippisley : Young Bellair = Woodward : Mrs. Loveit = Mrs. Pritchard : Pert = Miss Hippisley :—rest omitted.

8. Papal Tyranny. King John = Cashell : Pandulph = Johnson.

17. Not acted 5 years, Amorous Widow. Barnaby Brittle = Hippisley : Merryman = Woodward : Clodpole = Arthur : Mrs. Brittle = Mrs. Horton : Damaris = Miss Hippisley.

24. Way of the World, with, not acted 7 years, Phebe, or Beggar's Wedding. Chaunter = Bridgewater : Tippet = Miss Hippisley.

March 10. Ryan's bt. Merchant of Venice. Shylock = Ryan : Anthonio = Cashell : Bassanio = Hale : Gratiano = Cibber Jun. : Launcelot = Chapman : Gobbo = Arthur : Portia = Mrs. Pritchard : Nerissa = Miss Hippisley.

13. Mrs. Pritchard's bt. Much ado about Nothing. Benedick = Ryan : Leonato = Johnson : Don Pedro = Cashell : Dogberry = Hippisley : Sexton = Arthur : Beatrice = Mrs. Pritchard : Hero = Mrs. Hale : Margaret = Miss Hippisley.

15. Mrs. Horton's bt. Not acted 4 years, Rule a Wife. Leon = Hale : Copper Captain = Ryan : Estifania = Mrs. Horton : Old Woman = Hippisley.

18. Hippisley's bt. She wou'd and She wou'd not—with Lying Valet by Woodward.

20. All's well that ends well had been advertised

for the bt. of Cibber Jun. on this night. Parolles = Cibber Jun. :—on the 18th he advertised that his play was put off on account of an Assembly, which was to be on the 20th—but added that due notice would be given of the night on which it would be performed—on Easter Monday he appeared at D. L. —he assigns no reason for this in his long letter—Colley Cibber in a letter to Victor March 31st says —“ Theophilus is gone over to the enemy in D. L. ; “ but your Dramatic Heroes are never contented, so “ e’en let them fight their own battles.”

22. Much ado 2d time. Claudio = Hale :—with Orpheus and Eurydice. Harlequin = Woodward : Eurydice = Miss Faulkner.

April 1. Never acted there, All’s well that ends well. Parolles = Woodward : Bertram = Hale : Clown = Chapman : King of France = Cashell : Helena = Mrs. Pritchard : Countess = Mrs. Horton : Diana = Miss Hippisley.

3. Cashell acted Othello for his bt.

4. Chapman’s bt. Sir Courtly Nice = Woodward : Hothead is omitted.

7. Woodward’s bt. Never acted there, Cymbeline. Posthumus = Ryan : Jachimo = Hale : Belarius = Johnson : Pisanio = Bridgewater : Cymbeline = Cashell : Guiderius = Woodward : Arviragus (with the dirge new set) = Beard : Cloten = Chapman : Imogen = Mrs. Pritchard :—this was doubtless Shakespeare’s play, which seems to have been revived by Theo. Cibber at the Hay. 1744.

9. Careless Husband. Lord Foppington = Woodward.

10. Cymbeline——13. Much ado.

15. *Conscious Lovers*. Tom = Chapman : Phillis = Miss Hippisley.

16. *Relapse*. Lord Foppington = Woodward : Miss Hoyden = Miss Hippisley.

18. *Love for Love*. Valentine = Hale : Miss Prue = Miss Hippisley : — with *Dragon of Wantley*. Moore = Beard.

21. *Johnson's* bt. Volpone = Johnson : Lady Wou'dbe = Mrs. Pritchard.

22. Not acted 5 years, *Country Lasses*. Modely = Chapman : Doublejugg = Hippisley : Vulture = Woodward : Carbuncle = Marten : Aura = Mrs. Daniel 1st appearance there :—rest omitted.

23. For bt. of Hale and Rosco. Not acted 40 years, *Liberty Asserted*. Beaufort = Ryan : Miramont = Cashell : Frontenac = Johnson : Sakia = Mrs. Pritchard :—rest omitted—with, never acted there, *Plot and no Plot*—Dunstall, Woodward, James, Mrs. James, Miss Stevens—Dunstall, Woodward, and Mrs. James probably acted *Bull Sen.*, *Bull Jun.*, and *Frowzy*—both these pieces were written by Dennis—*Liberty Asserted* was revived for the sake of the invectives against the French ; and *Plot and no Plot* for the sake of the cuts on the Jacobites—at this time almost every play was revived, which might be expected to attract from its political tendency.

25. *Liberty Asserted*. Irene = Mrs. Hale : Okima = Mrs. Vincent : Ulamar, the part originally played by Booth, is omitted in both bills.

28. For bt. of Marten and White. Never acted there, *Bold Stroke for a Wife*. Feignwell = Woodward : Obediah Prim = Hippisley : Sir Philip Modelove = Chapman : Anne Lovely = Mrs. Pritchard :—rest omitted.

May 2. For bt. of Dance and Nicholson. Rehearsal. Bayes = Dance.

7. Pilgrim. Alinda = Mrs. Vincent.

13. Sir Courtly Nice—last night of performing.

Summer.

Garrick arrived in London May 10th, and soon after agreed with Rich for the performance of 6 plays, the profits of which were divided between them; by which six plays Garrick added £300 to a great sum gotten the preceding season at Dublin. (*Victor.*)

June 6. Beggar's Opera. Peachum = Chapman.

11. King Lear. Lear = Garrick, his 1st appearance there : Edgar = Ryan : Kent = Chapman : Gloucester = Bridgewater : Bastard = Cashell : Gentleman Usher = Philips : Cordelia = Mrs. Vincent : Goneril = Miss Haughton : Regan = Mrs. Bland.

13. Hamlet = Garrick : Ghost = Johnson : King = Bridgewater : Horatio = Cashell : Polonius = Paget : Osrick = Master Shuter : Laertes = Chapman : Grave-diggers = Morgan and Stoppelear : Queen = Mrs. Horton : Ophelia = Mrs. Vincent.

16. Richard 3d = Garrick : King Henry = Bridgewater : Richmond = Chapman : Buckingham = Cashell : Prince Edward = Mrs. Vincent : Duke of York = Miss Morrison : Lord Mayor = Marten : Queen = Mrs. Horton : Lady Anne = Mrs. Bland : Duchess of York = Mrs. Daniel.

20. Othello = Garrick : Iago = Ryan : Cassio = Cashell : Desdemona = Mrs. Vincent : Æmilia = Mrs. Bland.

23. Strategem. Archer = Garrick : Aimwell = Cashell : Scrub = Chapman : Sullen = Bridgewater : Boniface = Marten : Foigard = Morgan : Mrs. Sullen = Mrs. Horton : Cherry = Mrs. Vincent : Dorinda = Mrs. Bland.

27. Macbeth = Garrick : Macduff = Ryan : Banquo = Cashell : Lenox = Marr : Seyton = Philips : Malcolm = Chapman : Fleance = Miss Morrison : Witches = Marten, Morgan, and Master Shuter : Lady Macbeth = Mrs. Horton : Lady Macduff = Miss Haughton :—last performance. (*Bills from B. M.*)

Lacy wished to have engaged Garrick for the ensuing season, but Rich had been beforehand with him. (*Murphy.*)

Hale died about this time—he seems not to have acted after this season—see May 5 1747.

GOODMAN'S FIELDS 1745 AND 1746.

Giffard's theatre in Ayliffe Street G. F. had been shut since 1742—there was another theatre in Lemon (Leman) Street G. F., at which Rope dancing and such performances had been formerly exhibited, but for the last 2 or 3 years plays had been acted—this theatre was probably the one built by Odell.

March 26 1745. Henry 4th. Falstaff = Dance

1st time:—several years after this time, Dance, under the name of Love, became the best Falstaff of his day.

1745-1746.

Nov. 4. At the late Wells in Lemon Street. Provoked Husband. Sir Francis Wronghead = Morgan : Lady Townly = Mrs. Charke.

13. Strategem. Sir Charles Freeman = Lee.

22. Drummer. Abigail = Mrs. Charke.

27. Hamlet = Furnival : Ghost = Lee.

30. Henry 4th. Falstaff = Paget : Hotspur = Lee.

Dec. 19. Perkin Warbeck—this historical play was written by Ford—it was printed in 1634, and had been acted at the Phoenix in D. L.—it was reprinted, for political purposes, in 1715, but not acted—the King of Scotland receives Perkin Warbeck, as Richard Duke of York, and the rightful heir to the crown of England—he gives him Lady Katherine Gordon, the daughter of the Earl of Huntley, for a wife—the King's attachment to Warbeck gradually cools, and in the 4th act Warbeck is dismissed from Scotland with civility—he lands in Cornwall—the Cornish men join him, but are defeated—Warbeck and his wife fall into the hands of Henry the 7th—he treats Lady Katherine with kindness—in the last scene Warbeck is put in the stocks on Tower hill—Lady Katherine enters, and professes her wish to live and die with her husband—Warbeck is carried off for execution—he persists to the last in asserting his royal parentage—the first 3 or 4 acts of this play

are moderate—the last act is very good—Weber properly observes, that the cold and cautious character of Henry the 7th is not calculated to make a figure on the stage—the parts of Warbeck and Lady Katherine, particularly the latter, are very interesting—Dalyell is a Scotch Lord, who was in love with Lady Katherine before her marriage, and who accompanies her in all her fortunes—Ford is very loyal—he makes Huntley say—

“ But kings are earthly gods, there is no med-

“ dling

“ With their anointed bodies: for their actions,

“ They only are accountable to heaven.”

Jan. 31. Hamlet = Banbury his 1st appearance: with, never acted there, (written by Sheridan the player) Captain O'Blunder, or the Brave Irishman. Phelim = Banbury:—this Farce is a mere trifle—the greater part of it is borrowed from Moliere—Monsieur de Pourceaugnac is turned into an Irishman—Captain O'Blunder comes to England to marry Lucy, the daughter of Tradewell—Cheatwell decoys him to a Madhouse—two Doctors consult about his case—they talk of bleeding him—the Captain takes up a chair, knocks down one of the keepers, and makes his escape—Tradewell receives information that he is ruined, and offers to release the Captain from his engagement—the Captain says he will share his estate with Lucy.

The Brave Irishman was printed in 1754—O'Keeffe tells us, that Sheridan wrote the part of Capt. O'Blunder for Isaac Sparkes—that it had a powerful effect, and was played very often.

March 22. For bt. of Hallam Senior. Funeral and Chrononhotonthologos. (*Bills from B. M.*)

D. L. 1746-1747.

At the alarming period of the Rebellion every individual thought only of collecting all the specie within his reach for his own immediate uses : a run upon the Bankers and Bank of England followed of course : even government itself called upon the Receivers to pay in all cash in their hands, without any regard to the usual method of forbearance : Messrs. Green and Amber were at that time accountable to the Exchequer for about £20,000, and not being in a condition to answer so great a demand, sunk under it—with the credit of the shop, the credit of the theatre, now looked upon as an appendage to the shop, failed also—Lacy's situation was now become a very uneasy one, but his candour and integrity carried him through all difficulties ; he retained the confidence of the Company by convincing them he deserved it, and in virtue of that conviction, they adhered to him to the last : Mr. Riddle, Mr. Green's Father-in-law, Receiver for the county of Bedford, had an Extent in aid for about £16,000 against his son and his son's partner ; and among other effects, had attached their property in the theatre, with a design to sell it to the best bidder—Lacy made an

offer to Riddle to pay off the mortgage, as well as the other debts of the theatre, which together amounted to £12,000. exclusive of Fleetwood's annuity, if he would join his interest with him in procuring a new Patent to commence at the expiration of the old one: to this proposal Riddle agreed, and Lacy in consequence became a suitor to the Duke of Grafton, as Lord Chamberlain, for the favour specified—his Grace's reply was to this effect, that he saw no injury resulting from this renewal to any body, on the contrary it would be a service to many—if therefore Lacy would make good his proposal to Riddle, he would lay the affair before his Majesty. (*Victor.*)

Lacy had other friends who exerted their interest in his favour—having carried his main point and finding it necessary to have an associate he was directed by his prudence to Garrick, who had money, reputation, and ability, all of which were requisites—he made the advance, and Garrick by the advice of his friends accepted it, and had his name inserted in the new Patent—both were to be equal sharers in the profits, with an exception to the considerations allowed Garrick as a performer. (*Victor.*)

Victor's account of the Patent from the time that Fleetwood was forced to part with it is very circumstantial, but just at the last he is not so explicit as might be wished—the old Patent was granted for 21 years from Sept. 1732, and consequently would not expire till 1753.

Davies and Murphy say, that Garrick paid Lacy £8,000.

Sep. 23. Merchant of Venice with Anatomist.
Angelica = Miss Pitt.

25. Alchemist. Abel Drugger = Cibber Jun.

27. Sir Courtly Nice = Cibber Jun.: Crack = Yates: Farewel = Mills: Leonora = Mrs. Clive: Aunt = Mrs. Cross: — rest omitted — with Devil to Pay. Jobson = Berry.

30. Beggar's Opera. Polly = Mrs. Mozeen late Miss Edwards.

Oct. 2. Constant Couple. Sir Harry Wildair = Cibber Jun.: Lady Lurewell = Mrs. Woffington.

4. Othello. Othello = Barry from Dublin his 1st appearance: Iago = Macklin: Cassio = Mills: Roderigo = Yates: Desdemona = Mrs. Ridout = Æmilia Mrs. Macklin.

6. General Advertiser—"Barry performed Othello before a numerous and polite audience, and met with as great applause as could be expected."

For Barry see Irish Stage Feb. 15 1744.

23. Strategem and Intriguing Chambermaid.

25. Careless Husband——30. Love for Love.

Nov. 1. Comical Lovers and Double Disappointment.

4. Tamerlane. Moneses = Lacy.

5. Twin Rivals. Younger Wou'dbe = Sparks: Teague = Barrington.

7. Macbeth = Barry: Macduff = Delane: Banquo Mills: Lenox = Sparks: Malcolm = Lacy: Hecate = Berry: Witches = Macklin, Yates, and Neale: Lady Macbeth = Mrs. Macklin.

8. Macbeth = Barry: Lady Macbeth = Mrs. Macklin.

10. Macbeth = Barry: Lady Macbeth = Mrs. Furnival from Dublin.

15-17-18-19-20. Orphan. Castalio = Barry: Cha-

mont = Lacy : Polydore = Delane : Acasto = Sparks :
Chaplain = Blakes : Page = Miss Macklin : Monimia
= Mrs. Giffard.

21. Recruiting Officer——26. Othello 10th time.

28. Not acted 25 years, Refusal. Sir Gilbert
Wrangle = Macklin : Granger = Delane : Witling =
Cibber Jun. : Lady Wrangle = Mrs. Macklin : So-
phronia = Mrs. Clive : Charlotte = Mrs. Woffington :
—the Refusal was acted several times, but in all the
bills Frankly is omitted—see Oct. 28 1747.

Dec. 11. Lady's last Stake—as before.

12. Constant Couple. Sir Harry Wildair (by
desire) = Mrs. Woffington : Lady Lurewell = Mrs.
Giffard.

15. Not acted 16 years, Theodosius. Varanes =
Barry : Theodosius = Delane : Marcian = Sparks :
Leontine = Berry : Athanais = Mrs. Giffard : Pulcheria
= Mrs. Furnival :—repeated on 16-17-18.

20. Country Wife = Mrs. Clive : Mrs. Squeamish
= Miss Pitt.

26. Humours of the Army. O'Goghegagogan =
Barrington :—no such character in the play originally.

30. Miser, with, never acted, Sir Roger de Coverly,
or the Merry Christmas, written by Dorman—there
are no performers' names, and the piece seems to
have been played but once—the Editor of the
B. D. says that it was never acted, which is a very
excusable mistake, as in 1740, when it was printed,
it had not been acted.

Jan. 3. Provoked Husband. Lord Townly = Barry
1st time : Lady Grace = Mrs. Elmy from Dublin :
Lady Townly = Mrs. Woffington :—acted 7 times
successively.

9. Rosamond. Queen Elinor = Mrs. Clive, 1st time.

14. Committee. Mrs. Day = Mrs. Macklin.

15. Henry 4th. Falstaff = Berry : Hotspur = Barry : King = Sparks : Prince of Wales = Giffard : Glendower = Cibber Jun. : Francis = Yates : Kate = Mrs. Woffington : Hostess = Mrs. Cross :—acted 4 times successively.

22. Confederacy. Dick = Cibber Jun. :—rest as before.

Feb. 2. All for Love. Antony = Barry : Ventidius = Sparks : Cleopatra = Mrs. Woffington 1st time : Octavia = Mrs. Furnival :—acted about 5 times.

16. Barry's bt. Venice Preserved. Pierre = Barry : Jaffier = Delane : Renault = Sparks : Priuli = Berry : Belvidera = Mrs. Giffard.

18. Constant Couple. Sir Harry = Mrs. Woffington : Beau Clincher = Cibber Jun.

March 3. Mrs. Woffington's bt. Never acted there, Artful Husband. Sir Harry Freelove = Mills : Winwife = Giffard : Stockwell = Yates : Frank Flash = Neale : Mrs. Winwife = Mrs. Giffard : Belinda = Mrs. Woffington :—a new Epilogue in Man's clothes to be spoken by Mrs. Woffington, addressed to the Young Gentlemen, who call themselves the town—with Stage Coach.

7. Mrs. Clive's bt. Never acted there, Wild-Goose Chase. Mirabell = Mills : Pinac = Yates : Belleur = Neale : De Gard = Delane : Lugier = Blakes : Lillia-Bianca, with songs = Mrs. Clive :—with Dragon of Wantley. Margerina = Mrs. Clive, to be performed in a burlesque manner.

9. Wild-Goose Chase. Nantolet = Winstone : Oriana and Rosalura are omitted :—with Dragon of Wantley. Margerina = Mrs. Clive :—acted several times.

The Wild-Goose Chase is a very good C.—the scene lies at Paris—Mirabell returns from travel with his two friends, Pinac and Belleur—Oriana puts him in mind of the contract between them—Mirabell expresses an aversion from marriage—Oriana pretends that she is going to be married to a Lord of Savoy—a servant tells Mirabell of the trick—he laughs at her—she next pretends to be mad—Mirabell protests that he would marry her, if she were in her senses—she acknowledges that she is so—and he laughs at her again—in the last act, she pretends to be an Italian Lady—Mirabell falls in love with her—she discovers herself to be Oriana—and Mirabell marries her—Belleur is bashful—he has an inclination for Rosalura—she jeers him—in the 4th act, she affects to be ashamed of her treatment of him—he insists that she should cry—4 women enter laughing—they say he is some dairy maid in man's clothes, and threaten to search him—Pinac has an inclination for Lillia-Bianca, supposing her to be of a grave turn—she makes him dance and drink—he pretends to be on the point of marriage with an English woman—Lillia-Bianca meets them with a willow garland—Pinac offers to marry her—she laughs at him—at the conclusion, Belleur and Pinac marry Rosalura and Lillia-Bianca—Mirabell's father is a part of no importance—the Wild-Goose Chase was acted at T. R. Jan. 11 1668—the Inconstant is in great measure taken from it—see D. L. 1702.

10. Artful Husband. Ned = Blakes : Lady Upstart = Mrs. Furnival : Mademoiselle = Mrs. Macklin : Mrs. Decoy = Mrs. Bridges.

12. Conscious Lovers. Bevil Jun. = Barry : Tom = Macklin : Sealand = Sparks : Indiana = Mrs. Elmy : Phillis = Mrs. Clive.

16. Delane's bt. King John = Delane : Bastard Sparks : King of France = Giffard : Dauphin = Blakes : Pandulph = Macklin : Prince Arthur = Miss Macklin : Constance = Mrs. Giffard :—rest omitted.

23. For bt. of Cibber Jun. Man of the Mode. Sir Fopling Flutter = Cibber Jun. : Young Bellair = Blakes : Mrs. Loveit = Mrs. Woffington : Belinda = Mrs. Elmy : Pert = Mrs. Macklin :—rest omitted.

24. Macklin's bt. Hamlet = Barry 1st time : 1st Gravedigger = Macklin :—with, never performed, Suspicious Husband Criticized, or the Plague of Envy—Macklin—Mills—Yates—Barrington—Blakes—Taswell—Mrs. Macklin—Mrs. Elmy—Mrs. Bennett—this piece is not printed.

26. Artful Husband—and May 4th.

28. Sparks' bt. Julius Cæsar. Brutus = Delane : Antony = Barry : Cassius = Sparks :—rest omitted.

30. Yates' bt. Never acted there, Marry or Do Worse. Trapum = Macklin : Freewit = Mills : Snap = Yates : Manly = Delane : Shift = Blakes : Silvia = Mrs. Woffington : Athelia = Mrs. Mills : Betty = Mrs. Clive :—with School boy by Yates.

April 4. Mrs. Elmy acted Desdemona for her bt.

10. For the support of the Lock Hospital. Othello.

11. Hamlet by Barry 2d time.

20. For bt. of Cross, Prompter. Not acted 40 years, (it came out at D. L. Dec. 14 1708) Fine Lady's Airs. Sir Harry Sprightly = Giffard : Blenheim = Delane : Nicknack = Yates : Bramble = Macklin : Lady Tossup = Mrs. Cross : Lady Rodomont = Mrs. Woffington :—with an Epilogue called the Universal Prompter.

22. Berry's bt. Fine Lady's Airs.

24. Seemingly no play—on April 13-14-15-16 and 18 Henry 5th (never acted at this theatre) was announced for revival for the bt. of Mrs. Macklin. King Henry = Barry : Fluellin = Macklin.

General Advertiser April 20—"the play of " Henry 5th and the new Farce, which were to " have been acted on Friday the 24th for Mrs. " Macklin's benefit are necessarily deferred till " farther notice—which will be inserted in this " paper."

28. Neale's bt. Not acted 9 years, Amphitryon. Jupiter = Bridges : Sosia = Neale : Mercury = Collins : Amphitryon = Mills : Gripus = Macklin : Alcmena = Mrs. Giffard : Phædra = Mrs. Clive.

29. Raftor's bt. Hamlet = Giffard : Ghost = Delane : Ophelia = Mrs. Clive :—with Contrivances. Arethusa = Mrs. Storer from Dublin.

30. Julius Cæsar. Antony = Giffard :—with Suspicious Husband Criticized 3d time.

May 1. Taswell's bt. Macbeth = Delane:

5. Collins' bt. Provoked Wife. Sir John Brute = Macklin :—Provoked Wife at both houses.

18. Strategem—no more bills.

Beggar's Opera had been advertised for 25, but

there was no bill nor apology in the Gen. Adv. for that day. (*Bills from B. M.*)

Barry acted Othello *about* 15 times—Macbeth 7—Castalio 8—Varanes 5—Lord Townly 16—Hotspur 4—Antony (All) 5—Pierre 2—Young Bevil 4—Hamlet 2—Antony (J. C.) 2.

Nature had been so lavish to Barry in figure, voice and manners, that he wanted little assistance from art, yet this assistance is necessary to the sublimest genius—Macklin offered his services to Barry, and as he not only knew his art scientifically, but was likewise well acquainted with all its finesse and dexterity, there is every presumption to believe that Barry benefited by his precepts.

Barry's task was critically arduous—he had to contend with an actor who was generally esteemed by far the first of his day—with this advantage against him he took the field—and tho' justice must decide that Garrick was the best *general actor* of the two, yet in particular characters Barry was his superiour. (*Cooke.*)

Cooke in 1804 says—"there are not many now
"living who remember Barry and Garrick in the
"meridian of their powers; but to those few we
"appeal, whether in Othello and Jaffier, Castalio,
"Essex, Orestes, Romeo, &c. Garrick could equal
"Barry."

This appeal is very unfair, as Garrick never acted Castalio and Essex—if he did act Orestes, it was only in Ireland.

The fair way of stating the case would have been to have enumerated all the characters which Barry and Garrick had both acted; and then to have ap-

pealed to the judgment of the persons who remembered them in those characters.

As Barry excelled Garrick in Othello—Romeo and probably Jaffier—

So Garrick excelled Barry in Richard—Macbeth—Lear and Hamlet.

C. G. 1746-1747.

Rich, like his father, rather wished to get money by any exotic exhibition, than by the skill of the best theatrical performers, but this season he had a much stronger company than had ever been under his direction—in addition to Garrick he re-engaged Quin and Mrs. Cibber—it was no easy task to adjust matters between Quin and Garrick; they had however too much sense to squabble about trifles—the difficulty lay in choosing such plays as they might both appear in to advantage. (*Davies chiefly.*)

Sept. 29. Hamlet = Ryan :—with Lying Valet by Woodward.

Oct. 1. Provoked Husband. Lord Townly = Ryan : Manly = Cashell : John Moody = Woodward : Lady Townly = Mrs. Pritchard.

3. Relapse. Lord Foppington = Woodward : Loveless = Ryan : Lory = Chapman : Coupler = Arthur : Berinthia = Mrs. Horton : Amanda = Mrs. Pritchard : Miss Hoyden = Miss Haughton.

4. Venice Preserved. Pierre = Cashell : Duke = Dunstall : Belvidera = Mrs. Pritchard.

6. Recruiting Officer. Plume = Ryan : Brazen = Chapman : Worthy = Havard : 1st Recruit = Hippisley : Sylvia = Mrs. Pritchard : Melinda = Mrs. Horton : Rose = Miss Hippisley :—with What d'ye call it. Peascod = Woodward : Nettle = Hippisley.

8. Busy Body—10. She wou'd and she wou'd not.

15. Committee. Teague = Morris from Dublin 1st appearance : Day = Hippisley : Obediah = Arthur : Abel = Woodward : Ruth = Mrs. Pritchard :—repeated on 17—Obediah was Hippisley's usual part.

20. Richard 3d = Quin.

22. Hamlet = Garrick : Ghost = Cashell : King = Bridgewater : Horatio = Havard : Polonius = Hippisley : Osrick = Woodward : Queen = Mrs. Pritchard : Ophelia = Mrs. Vincent.

24. Cato = Quin : Juba = Havard : Syphax = Gibson : Sempronius = Cashell : Portius = Ryan : Marcia = Mrs. Pritchard.

27. King Lear = Garrick : Gentleman Usher = Woodward :—see June 11 1746.

29. London Cuckolds with Duke and no Duke.

31. Richard 3d = Garrick : Henry 6th = Davies :—Quin's Richard scarcely drew a decent house, Garrick's a crowded one. (*Davies.*)

Nov. 1. Don Sebastian. Mustapha = Chapman : Antonio = Woodward :—see March 12 1744.

3. Strategem. Archer = Garrick : Foigard = Morris : Mrs. Sullen = Mrs. Pritchard : Cherry = Miss Hippisley.

4 and 5. Tamerlane = Ryan : Bajazet = Quin : Arpasia = Mrs. Pritchard : with the usual Prologue,

and a new Epilogue by Mrs. Pritchard on the suppression of the Rebellion.

6 and 7. Rehearsal. Bayes = Garrick : Johnson = Ryan : Smith = Cashell : Gentleman Usher = Hippisley : Kings of Brentford = Arthur and Morgan : Amaryllis = Miss Hippisley : Cloris = Mrs. Bland : Pallas = Mr. Woodward.

8. Provoked Wife. Brute = Quin : Lady Brute = Mrs. Pritchard.

10. Hamlet = Garrick.

11. Orphan. Castalio = Ryan : Chamont = Garrick : Polydore = Havard : Chaplain = Chapman : Monimia = Mrs. Cibber.

12. Garrick acted Archer.

13. Revenge. Carlos = Havard :—rest as Nov. 12 1744.

14. Fair Penitent. Horatio = Quin : Lothario = Garrick : Sciolto = Rosco : Altamont = Ryan : Calista = Mrs. Cibber :—the town had often wished to see Quin and Garrick fairly matched in two characters of equal importance—an opportunity was presented on this evening—the shouts of applause when Horatio and Lothario met on the stage in the 2d act, were so loud and so often repeated, before the audience permitted them to speak, that they both seemed to be disconcerted—it was observed that Quin changed colour, and Garrick seemed to be embarrassed; and it must be owned that both of them were never less masters of themselves, than on the first night of the contest for preeminence—Quin was too proud to own his feelings on the occasion, but Garrick was heard to say “Faith, I believe Quin was as much “frightened as myself”—Quin performed Horatio

with that emphasis and dignity which his elocution gave to moral sentiments, and Garrick acted Lothario with a spirit peculiar to himself—Mrs. Cibber was admirable in Calista. (*Davies, &c.*)

15. Fair Penitent—as before—Ladies are desired to send their servants to keep places by 3 o'clock.

17. Conscious Lovers. Young Bevil = Quin : Tom = Chapman : Myrtle = Ryan : Cimberton = Hippisley : Sealand = Rosco : Indiana = Mrs. Cibber : Phillis = Mrs. Vincent : Lucinda = Mrs. Hale :—the Fair Penitent was deferred on account of the indisposition of a principal performer.

18. Merry Wives. Falstaff = Quin : Simple = Vaughan : Mrs. Ford = Mrs. Pritchard.

19-20-21-22. Fair Penitent as before.

24. Sir Courtly Nice = Woodward : Hothead is omitted—rest as Jan. 25 1746.

25. Garrick acted Archer.

26. Old Batchelor. Heartwell = Quin : Bellmour = Ryan : Fondlewife = Hippisley : Sir Joseph Wittol = Woodward : Setter = Chapman : Lætitia = Mrs. Pritchard : Belinda = Mrs. Horton : Silvia = Miss Hippisley.

27 and 29. Fair Penitent—as before.

28. Othello = Quin : Desdemona = Mrs. Cibber.

Dec. 1. Fair Penitent—2. Nonjuror.

3. Provoked Husband, with Country House.

4. King Lear = Garrick : Cordelia = Mrs. Cibber.

5. Provoked Wife. Sir John Brute = Quin : Lady Brute = Mrs. Cibber.

6. Henry 4th. Falstaff = Quin : Hotspur = Garrick 1st time : King = Cashell : Prince of Wales =

Ryan : Poins = Chapman : Francis = Hippisley : Carriers = Arthur and Woodward : Lady Percy = Mrs. Vincent :—on this evening the advantage was greatly on Quin's side ; the part of Hotspur was not suited to Garrick's figure or style of acting. (*Davies.*)

8. Henry 4th. Carriers = Hippisley and Arthur.

9. Henry 4th. Francis = Woodward : Mortimer = Davies : Glendower = Havard : Worcester = Rosco : Bardolph = Marten :—if there be any mistake as to the change of characters between Hippisley and Woodward, it is in the manuscript bill, which has been carefully copied in that point.

10. Way of the World. Foible = Miss Hippisley : —Henry 4th deferred on account of the indisposition of a principal performer.

11. Beggar's Opera. Macheath = Beard : Polly = Mrs. Cibber : Lucy = Mrs. Pritchard.

12 and 13. Garrick acted Hotspur for the 4th and 5th time—he never resumed the character.

16. Fair Penitent as before.

17. Measure for Measure. Duke = Quin : Lucio = Chapman : Angelo = Cashell : Claudio = Ryan : Clown = Hippisley : Isabella = Mrs. Cibber.

18. Garrick acted Bayes.

19. As you like it. 'Touchstone = Chapman : Jaques = Quin : Rosalind = Mrs. Pritchard.

20. Cato and Lottery—Jane Shore deferred on account of the indisposition of a principal performer.

22. Double Dealer. Maskwell = Quin : Brisk = Woodward.

23. Garrick acted Chamont.

26. Squire of Alsatia. Squire = Chapman : Bel-fond Jun. = Havard.

27. Bold Stroke for a Wife. Periwinkle = James : Simon Pure = Arthur : Ann Lovely = Mrs. Hale.

29. Henry 8th. Norfolk = Cashell : Suffolk = Arthur : Anne Bullen = Mrs. Horton :—rest as Jan. 24 1744.

30. Richard 3d = Garrick : Richmond = Havard : Buckingham = Cashell : Lieutenant of the Tower = Arthur.

Jan. 1. As you like it.

2. Jane Shore. Hastings = Garrick : Dumont = Ryan : Gloster = Quin : Jane Shore = Mrs. Pritchard : Alicia = Mrs. Cibber.

3-5-6-8-9-10-12-16. Jane Shore—on the 8th (and perhaps on the other nights) Mrs. Cibber spoke the original Epilogue—the scale was now completely turned in favour of Garrick, the character of Hastings being visibly superior to that of Gloster—Quin used to call Gloster one of his strut and whisker parts. (*Davies.*)

13. Garrick acted Bayes—14. Quin acted Dorax.

17. Drummer (no characters) with, never acted, Miss in her Teens, or the Medley of Lovers. Fribble = Garrick : Flash = Woodward : Capt. Loveit = Havard : Puff (his servant) = Chapman : Sir Simon Loveit = Hippisley : Miss Biddy = Miss Hippisley : Tag (her woman—married to Puff) = Mrs. Pritchard :—Miss Biddy is in love with Capt. Loveit—he is in love with her—during his absence she had encouraged the addresses of Fribble and Flash by way of diversion—her aunt wants her to marry Sir Simon—the Captain returns—Miss Biddy wishes to get rid of Fribble and Flash—she and Tag encourage them to fight—they draw their swords, but take care to keep

at a distance from one another—the Captain kicks out Flash—Sir Simon resigns Miss Biddy to his son—this Farce was written by Garrick—it was very successful—Wilkinson says—Woodward had an elegantly proportioned figure, and when displayed in Capt. Flash—as he said—“look at me now Miss, “what do you think of me now, *damme*”—he had no equal—Wilkinson quotes from memory, and not accurately—the character of Fribble is evidently borrowed from that of Maiden in Tunbridge Walks—Capt. Flash seems an improvement of Capt. Squib in the same play; after Loveworth has kicked Squib (act 4th) he says—

“The *flash* of valour gilds the least pretence.”

this might possibly suggest the name to Garrick.

Davies says—“Quin at first acted some of his “characters during its representation; but he afterwards changed his mind, and swore he would not “hold up the tail of any Farce—‘nor shall he’ said “Garrick, when he was told what Quin had said, “‘I will give him a month’s holidays’—he accordingly picked out such plays as Quin was not concerned in, and to these he tacked Miss in her “Teens *for 4 or 5 weeks*: during which time Quin “sometimes came to the theatre, and on being told “the house was crowded, he gave a significant growl “and withdrew.”

There may be some little truth in what Davies says, but his account of Quin’s disgust at the success of this Farce is probably an exaggeration—it cannot be admitted without proof that Garrick had the power to select what plays he pleased for representa-

tion—Quin acted on the 9th night of *Miss in her Teens*, and probably on the 10th—after the 18th the piece was laid aside for more than 6 weeks, and Quin at his own benefit was content to hold up the tail of that *Farce** — Murphy assures us that Quin and Garrick had no kind of difference during the whole season.

Jan. 20 (and Feb. 10.) *Siege of Damascus*. Caled = Quin : Eudocia = Mrs. Cibber :—with *Miss in her Teens*.

22. *Miser*—26. *Funeral*.

27. *Provoked Wife*. Brute = Quin : with *Miss in her Teens* 9th time.

28. *Recruiting Officer* with *Miss in her Teens*.

29. *Twin Rivals*. Younger Wou'dbe = Woodward.

Feb. 2. *Double Gallant*. Lady Sadlife = Mrs. Pritchard : Lady Dainty = Mrs. Horton.

3. *Love makes a Man*.

6. *Country Lasses*. Sir John English = Arthur : —with *Miss in her Teens*—last time but one of performing it.

7. *Relapse*, with *Miss in her Teens*—last time of performing it—this was the 18th time.

11. *Country Wife* = Mrs. Cibber : *Pinchwife* = Quin.

12. Never acted, *Suspicious Husband*. Ranger = Garrick : *Strictland* = *Bridgewater* : *Frankly* = *Ryan* : *Jack Meggot* = *Woodward* : *Bellamy* = *Havard* : *Tes-*

* Another peep at the bills in the B. M. would ascertain the extent of Davies' mistake—but, unfortunately, tho' the bills are accessible, they are not of easy access.

ter = Vaughan : Clarinda = Mrs. Pritchard : Jacintha = Mrs. Vincent : Mrs. Strictland = Mrs. Hale : Lucetta = Miss Hippisley :—acted 12 times successively—Garrick was excellent in Ranger, Bridgewater was judicious in Strictland, Woodward was most happy in Jack Meggot, and Mrs. Pritchard had a freedom and fire of expression in Clarinda, that has seldom or never been surpassed—(*Dramatic Censor*)—the Suspicious Husband was written by Dr. Hoadley—it is one of our very best Comedies—the foundation of Ranger's character (but nothing more) is evidently borrowed from Fielding's Temple Beau.

26. Country Wife. Suspicious Husband deferred on account of Garrick's indisposition.

28. Quin acted Young Bevil.

March 2. Old Batchelor—3. Henry 8th.

5. Double Dealer.

7. Spanish Fryar = Quin : Gomez = Hippisley : Queen = Mrs. Horton : Elvira = Mrs. Cibber.

On 5th and 7th Quin advertised that his bt. was put off on account of Garrick's indisposition—on March 25th Garrick wrote to Quin to say that his state of health would not admit of his playing so long and laborious a part as Jaffier this season, but if he liked it, he would play in his Farce for him—(General Advertiser)—Jane Shore for Mrs. Pritchard's bt. and Garrick's own bt. was deferred.

14. Cato—16. Merry Wives.

17. Royal Merchant. Higgen = Woodward.

19. Provoked Wife—Mrs. Cibber's bt. deferred on account of her own indisposition—Mrs. Pritchard was Lady Brute.

21. Suspicious Husband 13th time. Ranger = Chapman.

23. Jane Shore. Hastings = Havard : Alicia = Mrs. Furnival :—this is not noticed in the MS. as Mrs. Pritchard's bt. but it probably was so—as she had advertised that her bt. was put off from the 16th to the 23rd.

24. Chapman acted Ranger.

26. Beard's bt. Comus = Quin : Lady = Mrs. Pritchard :—with Lying Valet by Woodward.

28. Henry 4th. Hotspur = Havard : Francis = Woodward.

30. Ryan's bt. Fair Penitent. Lothario = Havard : Calista = Mrs. Cibber :—with Miss in her Teens. Fribble = Garrick.

31. Double Dealer with Miss in her Teens.

April 2. Hippisley's bt. Strategem. Archer = Ryan : Scrub = Hippisley :—with Miss in her Teens —General Advertiser March 31. “ We hear Hippisley is so far recovered from his late illness, that “ tho' considerably altered in his physiognomy and “ lowered in spirits, he persuades himself, a crowded “ house on Thursday next at the Strategem for his “ bt. will create a smile on his countenance, raise “ his spirits, and make him appear as much a *Scrub* “ as ever.”

4. Mrs. Cibber's bt. Distressed Mother. Orestes = Ryan : Pyrrhus = Quin : Andromache = Mrs. Cibber : Hermione = Mrs. Pritchard :—with Miss in her Teens.

6. Mrs. Horton's bt. Spanish Fryar, and Miss in her Teens.

7. Chapman's bt. Distressed Mother, with Lying Valet. Sharp = Chapman :—with original Epilogue.

9. Quin's bt. Venice Preserved. Pierre = Quin : Jaffier = Ryan : Renault = Chapman : Belvidera = Mrs. Cibber :—with Miss in her Teens.

11. Venice Preserved, with Miss in her Teens.

20. Woodward's bt. Julius Cæsar. Brutus = Quin : Portia = Mrs. Pritchard :—rest omitted—with Orpheus and Eurydice.

21. Beggar's Opera. Polly = Mrs. Cibber :—with Miss in her Teens.

22. Cashell's bt. Conscious Lovers, and Lying Valet.

23. Lalauze's bt. As you like it, with Miss in her Teens.

25. For bt. of Miss Young (a singer) and the widow of the late Mr. Johnson. Spanish Fryar.

27. Havard's bt. Jane Shore. Hastings is omitted in the MS.—probably Havard—with Miss in her Teens.

28. Garrick acted Ranger.

29. Comus and Lying Valet by Chapman.

30. Garrick acted Ranger for his bt.

May 1. Distressed Mother——2. Garrick acted Ranger.

5. For bt. of the widow of the late Mr. Hale. Provoked Wife. Sir John Brute = Garrick 1st time this season.

7. For the bt. of Desse and Miss Hippisley. Garrick acted Lothario—with Old Man taught Wisdom. Miss Lucy = Miss Hippisley.

8. Garrick acted Ranger.

11. For bt. of Dunstall and Davies. Way of the World. Fainall = Davies :—with Lottery—Dunstall seems not to have acted.

14. Henry 8th—16. Twin Rivals. Teague = Morris.

18. Fair Penitent advertised—but deferred.

20. Vaughan's bt. Lady's last Stake. Lord George Brilliant = Chapman : Sir Friendly Moral = Cashell : Miss Notable = Miss Hippisley.

22. Recruiting Officer.

27. Fair Penitent. Lothario = Garrick : Altamont = Havard.

29. Jane Shore. Hastings = Havard :—with Miss in her Teens. Fribble = Garrick : Sir Simon Loveit = Arthur :—being the last time of the company's performing this season. (*Bills from B. M.*)

All the plays in which Garrick or Quin acted are probably noticed.

Murphy, as Garrick's Biographer, naturally wished to mention the principal parts played by Garrick and Quin in the course of this memorable season ; but not having the playbills, he had recourse to his imagination—he says—“each in his turn played his “favourite characters ; but it was universally agreed, “that Quin gained no addition to his fame, by appearing in Lear, Richard and Macbeth”—he adds—“in the Orphan Quin was *Sciolto* and Garrick Chamont”—Quin did not act any character whatever in the Orphan—nor did he act Lear—and as to Macbeth the play was not acted at all—Davies is much more guarded ; but still he expresses himself in such a manner that most readers would conclude that Garrick acted Orestes.

In giving an account of the stage, a good story may sometimes be admitted on slender authority ; but where mere matters of fact are concerned, the

history of the stage ought to be written with the same accuracy as the history of England.

General Advertiser for July 14. "On Thursday
"last died of a fever at Richmond Mr. Thomas
"Chapman, a very excellent Comedian belonging to
"the theatre in C. G."

Richmond Theatre.

July 8. 1744. For the bt. of Philips. Richard 3d
= Chapman : King Henry = Blakes : Catesby =
Shuter :—with Chrononhotonthologos.

Aug. 25. 1745. For bt. of Philips. Macbeth =
Cashell : Macduff = Chapman : Donalbain = *Shuter* :
Lady Macbeth = Mrs. Vincent :—with Mock Lawyer.
Feignwell = Chapman : Cheatly = *Shuter* : Lætitia =
Mrs. Vincent. (*B. M.*)

Chapman was much and justly admired in parts of absurd impudence, of bold intrepidity and pert foppery ; he was celebrated for Brass, Marplot and Lucio, for all Shakspeare's Clowns and particularly Touchstone ; his dry and voluble expression of the sarcastic humour of this last part has been equalled by nobody but King—he was a striking instance of a performer's mistaking his line of acting ; his passion was to play Tragedy, where he was endured on account of his excellence in Comedy—when Richard the 2d was revived, he persuaded Rich to let him act the Bishop of Carlisle, and nothing could be more dissonant or unharmonious than his manner of speaking the Bishop's harangue ; but he was so fond

of what he did not understand, that he would condescend to solicit earnestly for any inferiour part in Tragedy—it was hopeless he knew to contend for Richard the 3rd, but he comforted himself with the small part of Tressel, which he acted wretchedly—in his own theatre at Richmond, to the destruction of his property as well as all propriety, instead of Tom and Marplot (in which parts he was sure to give infinite pleasure) he chose to expose himself in Young Bevil and Sir George Airy; he also strutted in the robes of Richard the 3d to empty benches. (*Davies.*)

Chapman's characters—selection only.

L. I. F. 1723-1724. Albany in King Lear.

1727-1728. *Beggar in Beggar's Opera—Clodio in Love makes a Man—Sir Philip Modelove in Bold Stroke for a Wife—Razor in P. W.

1728-1729. Gibbet—Roderigo in Othello—Lucio in Measure for Measure—Renault in V. P.—Sparkish in Country Wife—Brisk in Double Dealer—Capt. Brazen in R. O.—Lopez in Mistake—Brass—Marplot.

1729-1730. Osrick—Setter in Old Batchelor—Squire Thomas in What d'ye call it.

1730-1731. Vizard in Woman's Revenge—Tinsel in Drummer—Fop in Æsop—Lopez in False Friend—Malcolm—Justice Shallow in M. W.—Clincher Junior in C. C.—Hector in Gamester.

1731-1732. Poins—Count Basset—Sir Novelty

Fashion—Trappanti—Prigg in Royal Merchant—
Bubble in Fond Husband—Lord George Brilliant in
Lady's last Stake.

L. I. F. and C. G. 1732-1733. Witwou'd—Squib
in Tunbridge Walks—Southampton in Unhappy
Favourite—Novel in Plain Dealer—Laertes—
Clincher Senior in C. C.—Trappolin—Sciolto—
Kent—*Mock Lawyer.

1733-1734. Rakehell in She wou'd if she cou'd
—Diomedes in Troilus and Cressida—King Henry
in Richard 3d—Syphax—Lord Foppington in C. H.
—Squire of Alsatia.

1734-1735. Jack Stocks in Lottery—Lissardo—
Atall—Tressel in Richard 3d—*Master in Toyshop.

1737-1738. Tom in C. L.—Bishop of Carlisle in
Richard 2d—Archbishop of York in Henry 4th part
2d—Bishop of Winchester in Henry 6th part 1st—
Cloten—Ned Blunt in Rover—Archbishop of Can-
terbury in Henry 5th.

1738-1739. Sir Harry Gubbin in T. H.—Gratiano
in Jew of Venice—Trim—Chaplain in Orphan—
Modely in Country Lasses—Truman in Twin Rivals
—Tattle—Benedick.

D. L. 1739-1740. Cutbeard in Silent Woman—
Dick in Confederacy.

1740-1741. Touchstone—Launcelot in M. of V.

C. G. 1741-1742. Autolycus—Ramilie in Miser
—Bayes.

1743-1744. Benito in Assignment—Antonio in
Don Sebastian—Snap in Love's last Shift.

1744-1745. Lory—Mustapha in Don Sebastian.

1745-1746. Dr. Wolf in Nonjuror—Crack in Sir

Courtly Nice — Clown in All's well — Peachum —
Richmond — Scrub.

1746-1747. *Puff in Miss in her Teens — Ranger
— Sharp in Lying Valet.

Richmond 1744. Richard 3d — 1745. Macduff.

Originally.

G. F. 1746-1747.

Oct. 13. A company of dancers and actors began
to perform at the new Wells, the bottom of Lemon
Street G. F. with a Pantomime for the bt. of Smith.

25 or 27. The company in G. F. between the 2
parts of a Concert give gratis the Revenge. Zanga
= Burton : Alonzo = Paget : Carlos = Lee : — with
Lying Valet — at the bottom of the bill — “ the house
“ is altered in a more theatrical manner, is made
“ warm, and Front Boxes made at the upper end of
“ the Pit.”

29. Henry 4th. Hotspur = Lee : Falstaff = Paget :
Lady Percy = Mrs. Hallam.

Nov. 6. Love for Love. Valentine = Cushing :
Trapland = Shuter : Angelica = Mrs. Hallam : Mrs.
Frail = Mrs. Butler.

7. Bold Stroke for a Wife. Feignwell = Cushing :
Periwinkle = Shuter.

11. Richard 3d = Lee.

13. Anatomist. Mons. Le Medicin = Shuter.

14. Royal Merchant. Wolfort = Lee : Prigg =
Shuter.

18. Provoked Husband. Lord Townly = Wignall
1st appearance there : Squire = Shuter.

19. Twin Rivals. Richmore = Lee : Clearaccount
= Shuter.

21. Committee. Abel = Shuter.

Dec. 3. Hamlet = Goodfellow : Osrick = Shuter :
—with School boy by Shuter.

5. Beggar's Opera. Filch = Shuter.

9. Othello = Goodfellow : Cassio = Lee : Captain
= Shuter.

12. Relapse. Syringe = Shuter.

18. Conscious Lovers, Daniel = Shuter.

22. Woman's a Riddle. Aspin = Shuter : Lady
Outside = Mrs. Hallam : —there were 3 Hallams en-
gaged at this theatre—Hallam Sen.—L. Hallam and
G. Hallam.

31. Fair Penitent. Lothario = Lee : Rossano =
Shuter : Calista = Miss Budgell.

No more bills till

March 5. Never acted, Battle of Poitiers, or the
English Prince—Goodfellow—Lee—Shuter and Miss
Budgell—the Editor of the B. D. says that this is a
poor T. by Mrs. Hoper.

12. Lee's bt. Hamlet = Lee : —with Miss in her
Teens. Fribble = Shuter : Flash = Lee.

April 7. Goodfellow's bt. Hamlet = Goodfellow,

being the last time of his appearing on any stage :—
with Miss in her Teens.

Goodfellow advertised in the General Advertiser that his friends having always expressed a great dislike to his being on the stage, he had resolved upon taking this benefit to enable him to return to his former employment. (*Bills from B. M.*)

Goodfellow did not keep his resolution of quitting the stage. A.p. 35

G. F. Sep. 5 1751. Mrs. Hallam's bt. Othello
= Goodfellow: Roderigo = L. Hallam: Desdemona
= Mrs. Hallam.

Goodfellow advertised a benefit for himself, but the play seems not to have been acted.

Shuter acted under Foote in the Diversions of the Morning from April 1747 to June, and in the autumn he was engaged at D. L.

HAY. 1747.

April 22. (From General Advertiser)—At the theatre in the Hay. this day will be performed a *Concert of Musick* with which will be given gratis a new Entertainment called the *Diversions of the Morning*—the principal characters by Foote—Shuter—Cushing—Costollo—Miss Moreau, &c.—to which will be added a Farce, taken from the Old Batche-

lor, called the Credulous Husband. Fondlewife = Foote : Bellmour = Lee : Lætitia = Mrs. Hallam :— with an Epilogue to be spoken by the B—d—d* Coffee House—to begin at 7 o'clock.

Friday April 24 1747. On Saturday noon exactly at 12 o'clock, at the New Theatre in the Hay., Mr. Foote begs the favour of his friends to come and drink a dish of Chocolate with him; and 'tis hoped there will be a great deal of good company and some joyous spirits; he will endeavour to make the *Morning* as *Diverting* as possible. Tickets for this Entertainment to be had at George's Coffee-house Temple Bar, without which no person will be admitted—N.B. Sir Dilberry Diddle will be there and Lady Betty Frisk has absolutely promised.

The Advertisement was repeated on the following days.

June 1. At the request of several persons, who are desirous of spending an hour with Mr. Foote, but find the time inconvenient, instead of Chocolate in the Morning, Mr. Foote's friends are desired to to drink a dish of Tea with him at half an hour past 6 in the Evening—this day, to-morrow, and Wednesday—at which time they are obliged to give over, most of the company being engaged to set out on Thursday for country expeditions—N.B. doors to be opened at $\frac{1}{2}$ after 4.

June 6. The 35th day and positively the last.

At the desire of several persons of quality, Mr. Foote will give Tea this day at $\frac{1}{2}$ after 6, having prevailed on the performers to postpone their journey till Monday. (*B. M.*)

* Bedford.

Wilkinson's account is inaccurate, and not to be reconciled with the bills, but he gives a good description of what Foote really did.

THOMAS WHINCOP.

In 1747 was published a posthumous T. by Whincop—to which was added—"A compleat list of all the English Dramatic Poets, and of all the English Plays to 1747"—Whincop died in 1730—the Editor of the B. D. supposes Mottley to have contributed to the compilation of the List—some other person or persons probably finished it—for Mottley would hardly have said of himself—"this gentleman is, *as we are told*, at present almost bed-ridden with the gout."

The List is compiled from Langbaine, &c.—the additions, made to the preceding works of the same nature, consist chiefly in titlepage information—there are however some things in it worthy of notice—there are also some sad mistakes—for instance, Whincop says that Dryden was restored to the place of Poet Laureat on the death of Shadwell.

Scanderbeg, or Love and Liberty—this T. is founded on a French novel of the same name—it is on the whole a moderate play—some speeches are very well written—but the first part of the 5th act is pecu-

liarly dull—Whincop's widow took great pains to get this play acted, but not being able to effect her purpose, she printed it by subscription.

D. L. 1747-1748.

Garrick was now become joint-Patentee with Lacy—they divided the business of the theatre between them—Lacy took the charge of the wardrobe, and Garrick the more important part of superintending and directing every thing relative to acting—Davies says Garrick was to have £500 per Ann. as a performer—this is the sum Davies supposes him to have had from Fleetwood—but we are sure he had £630 in 1742; and it is not very likely he should have had less in 1747-1748.

Order, decency and decorum were the first objects which Garrick as Manager kept constantly in his eye—he was so accomplished himself in all the external behaviour, as well as the more important parts of his profession, that his example was greatly conducive to the regularity which he laboured to establish—punctuality in attendance at Rehearsals was exacted and complied with, and as much due attention paid to the business of the scene, as during the time of acting the play—those players who had fallen into an unlucky habit of being imperfect in their parts, and of being obliged to supply that defect by assuming a

bold front, and forging matter of their own, Garrick steadily discouraged, till by being laid aside for some time they had learned to pay a proper respect to the audience and the author—in distributing parts he consulted the genius of the actor; and tho' he was not without those prejudices, which no man is entirely divested of, yet in general the characters were well suited to those who represented them. (*Davies.*)

Davies says—"But in no respect did Garrick, as
"Manager, do himself so much credit, as in reviving
"many of the long neglected plays of Shakspeare—
"I have it in my power to prove that 8 or 9 only
"were on the acting list in the time of Wilks, Cibber
"and Booth, but that Garrick annually gave the
"Public 17 or 18"—the eulogium on Garrick in the
Gentleman's Magazine for July 1776, in which the
same assertion is repeated, was probably written by
Davies himself.

17-
m 10-

Davies' statement is calculated to mislead—at the time when Wilks, Cibber and Booth were managers, Shakspeare's Comedies were only beginning to recover from the neglect into which they had fallen—his best Tragedies were always on their acting list—they frequently acted Julius Cæsar, which was never once acted by Garrick—they acted Henry the 4th, Henry the 8th and Othello much more frequently than Garrick did.

The management of Wilks, Cibber and Booth ceased in 1733—between 1733 and 1747 a great change had taken place in the public taste as to Shakspeare.

Giffard had revived Henry the 5th—the Winter's Tale—and All's well that ends well.

Rich in 1737-1738 acted most of the Historical plays—he had previously revived the Merry Wives of Windsor—Measure for Measure—Much ado about Nothing—and (seemingly) Coriolanus.

Fleetwood had revived As you like it—Twelfth Night—and the Comedy of Errors.

Macklin had caused the Jew of Venice to be laid aside, and the original play to be revived.

Garrick had caused Davenant's alteration of Macbeth to be laid aside, and the original play to be revived.

Lacy had revived the Tempest as written by Shakespeare.

It is impossible to say what Garrick would have done, if he had become Manager of D. L. 20 or 30 years sooner—what he actually did we know.

He did himself great credit by the revival of Antony and Cleopatra—and of Cymbeline—and by his judicious alteration of the Taming of the Shrew.

He restored a considerable portion of King Lear, but he did not make clean work.

He brought out Victor's alteration of the Two Gentlemen of Verona.

The merit of reviving Romeo and Juliet must be divided between Theo. Cibber and Garrick.

On the other hand, Garrick altered the Winter's Tale and Hamlet considerably for the worse—he is strongly suspected of having turned the Tempest into an Opera.

Tho' Richard the 3d was his grand part, yet he persisted through the whole of his theatrical life in acting that play as mangled by Cibber.

The Merry Wives was seldom or never acted by

Garrick with a strong cast—he should have played Ford himself.

The plays of Shakspeare most frequently performed under Garrick's management, were those in which he acted himself—this was perfectly right and proper—but as it was at the same time selfish, it cannot fairly be adduced as a proof of his respect for Shakspeare.

Davies' assertion, that Garrick annually gave the public 17 or 18 of Shakspeare's plays, is not true—if he had said from 10 to 15, he would have been nearer the mark.

Sep. 15. Merchant of Venice. Shylock = Macklin : Anthonio = Delane : Bassanio = Havard : Gratiano = Mills : Launcelot = Neale : Morochius = Sparks : Lorenzo = Lowe : Portia = Mrs. Clive : Nerissa = Mrs. Bennett : Jessica = Mrs. Ridout : an occasional Prologue, to be spoken by Garrick, and an occasional Epilogue by Mrs. Woffington :—they were printed by Cave price 6d—(*Gent.'s Mag.*)—and were advertised for sale in the General Advertiser Oct. 8, when it was said—“ Mr. Garrick being disabled by
“ illness from speaking the Prologue when it was de-
“ manded, hopes this publication will be considered
“ as a proof of his desire to compensate the disap-
“ pointment.”

The Prologue was written by Dr. Johnson—it is the best Prologue that was ever written.

17. Beggar's Opera—with the occasional Prologue and Epilogue—from the opening of the theatre to Oct. 17 at the bottom of the bills it was said—“ As
“ the admittance of persons behind the scenes has
“ occasioned a general complaint on account of the

“ frequent interruptions in the performance, ’tis
 “ hoped Gentlemen won’t be offended that no money
 “ will be taken there for the future.”

19. Refusal with the Prologue and Epilogue.

22. Hamlet = Barry : Queen = Mrs. Bennett :
 Ophelia = Mrs. Clive : with Epilogue by Mrs. Woffington—the Prologue is not mentioned, Garrick being ill.

24. Provoked Husband. Lord and Lady Townly
 = Barry and Mrs. Woffington.

26. Othello = Barry : Desdemona = Mrs. Elmy.

29. Refusal. Witling = Yates :—with Epilogue by Mrs. Woffington.

Oct. 1. Confederacy. Brass = Macklin : Dick = Havard : Moneytrap = Yates : Gripe = Taswell : Clarissa = Mrs. Woffington : Flippanta = Mrs. Clive : Corinna = Mrs. Green, late Miss Hippisley : Araminta = Mrs. Mills : with Intriguing Chambermaid.

3. Never acted there, Albumazar—Sparks—Macklin—Neale—Yates—Havard—Berry—Mozeen—Arthur—Barrington—Mrs. Woffington—Mrs. Elmy—Mrs. Green—Mrs. Bennett—Dryden’s Prologue at the last revival to be spoken by Garrick—Albumazar was acted on the 6th, 8th, 10th and 13th.

15. Strategem. Archer = Garrick : Scrub = Macklin : Aimwell = Delane : Gibbet = Neale : Foigard = Barrington : Mrs. Sullen = Mrs. Woffington.

17. Not acted 2 years, Scornful Lady. Sir Roger = Macklin : Savil = Yates : Poet = Arthur : Lady = Mrs. Woffington : Widow = Mrs. Cross :—rest omitted.

20. Venice Preserved. Jaffier = Delane : Pierre

= Barry : Belvidera = Mrs. Cibber : with Devil to Pay. Nell = Mrs. Clive.

21. Garrick acted Abel Drugger.

22. Othello = Barry : Desdemona = Mrs. Cibber.

23. Hamlet = Garrick : King = Sparks.

24. Constant Couple. Sir Harry Wildair = Mrs. Woffington : Lady Lurewell = Mrs. Clive : with, never acted there, Miss in her Teens. Fribble = Garrick : Flash = Macklin : Capt. Loveit = Havard : Puff = Yates : Sir Simon Loveit = Arthur : Tag = Mrs. Clive : Miss Biddy = Mrs. Green.

28. Refusal. Frankly = Mills : Betty = Mrs. Green.

29. Committee. Teague = Barrington.

30. King Lear = Garrick : Edgar = Havard : Gentleman Usher = Neale : Cordelia — Mrs. Cibber : — rest omitted.

Nov. 2. As you like it. Touchstone = Macklin : Jaques = Sparks : Orlando = Blakes : Adam = Berry : Oliver = Havard : Amiens = Lowe : William = Shuter : Corin = Taswell : Rosalind = Mrs. Woffington : Celia = Mrs. Clive : Audrey = Mrs. Horsington.

4 and 5. Tamerlane = Delane : Bajazet = Barry 1st time : Moneses = Havard : Arpasia = Mrs. Cibber.

6. Richard 3d = Garrick : Queen = Mrs. Elmy : Lady Anne = Mrs. Woffington : with Old Man taught Wisdom. Miss Lucy = Mrs. Clive.

7. Conscious Lovers. Young Bevil = Barry : Tom = Macklin : Myrtle = Mills : Cimberton = Taswel. Sealand = Berry : Indiana = Mrs. Cibber : Phillis = Mrs. Clive.

10 and 11. Provoked Wife. Sir John Brute =

Garrick : Constant = Havard : Heartfree = Delane : Col. Bully = Lowe : Lord Rake = Blakes : Razor = Yates : Taylor = Shuter : Lady Fanciful = Mrs. Clive : Lady Brute = Mrs. Cibber : Belinda = Mrs. Woffington : Mademoiselle = Mrs. Green :—with Double Disappointment—this Farce was frequently acted.

12. Alchemist. Abel Drugger = Garrick : Tribulation = Taswell : Ananias = Neale : Lovewit = Arthur : Surly = Blakes.

13. Comus = Delane : Brothers = Havard and Mozeen : 1st Spirit = Sparks : Lady = Mrs. Cibber : Euphrosyne = Mrs. Clive : Sabrina = Mrs. Mozeen.

14. King Lear. Bastard = Lee : Gloster = Berry : Regan = Mrs. Yates :—she acted several small parts.

16. Recruiting Officer. Plume = Garrick : Brazen = Macklin : Sylvia = Mrs. Woffington : Rose = Mrs. Green.

18-19-20-21. Orphan. Castalio = Barry : Chamont = Garrick : Polydore = Delane : Acasto = Berry : Monimia = Mrs. Cibber : Florella = Mrs. Green.

23. Constant Couple. Sir Harry = Mrs. Woffington : Lady Lurewell = Mrs. Pritchard 1st appearance there for 5 years : Parly = Mrs. Green.

24. Hamlet = Barry : Ghost = Delane : Laertes = Blakes : Lucianus = Yates : Queen = Mrs. Pritchard :—with Miss in her Teens—this Farce was frequently acted.

25. Alchemist. Dol Common = Mrs. Macklin : with, never acted, George Dandin—Blakes—Taswell—Barrington—Usher—Shuter—Mrs. Clive—Mrs. Macklin—Mrs. Green :—this Farce seems to have been acted but once—it was probably much the

same as that part of the Amorous Widow which is taken from Moliere.

26. Mrs. Pritchard acted Rosalind.

Dec. 3. Conscious Lovers. Myrtle = Lee 1st time.

4. Never acted there, Suspicious Husband. Ranger = Garrick : Strictland = Macklin : Frankly = Havard : Jack Meggot = Yates : Bellamy = Blakes : Tester = Vaughan : Valet (Ranger's servant) = Shuter : Clarinda = Mrs. Pritchard : Jacintha = Mrs. Woffington : Mrs. Strictland = Mrs. Elmy : Lucetta = Mrs. Green.

5-7-8-9-10. Suspicious Husband. Buckle = Usher : Simon = Bransby.

12 and 13. Beggar's Opera. Macheath = Lowe : Peachum = Macklin : Lockit = Berry : Filch = Rafter : Polly = Mrs. Cibber : Lucy = Mrs. Clive : Mrs. Peachum = Mrs. Macklin : Mrs. Slammekin = Mrs. Green : Molly Brazen = Miss Minors.

16. (17-18) Never acted there, Henry 5th by Shakspeare. Henry 5th = Barry : Archbishop of Canterbury = Delane : Exeter = Berry : Fluellin = Macklin : Pistol = Yates : Gloster = Marr : Bedford = Usher : Westmoreland = Simpson : Gower = Bransby : Salisbury = Burton : King of France = Mills : Dauphin = Havard : Constable = Sparks : Burgundy = Blakes : Mountjoy = Lee :—the Prologue and Chorus by Garrick.

26. (28-29) Not acted 7 years, Tempest altered from Shakspeare by Dryden. Prospero = Berry : Ferdinand = Lee : Caliban = I. Sparks : Trincalo = Macklin : Stephano = Arthur : Gonzalo = Burton : Antonio = Mozeen : Mustacho = Blakes : Ventoso = Ray :

Hippolito = Mrs. Woffington : Ariel = Mrs. Clive : Dorinda = Mrs. Green : Miranda = Mrs. Mozeen : Sycorax = Mr. Taswell :—to conclude with Neptune and Amphitrite——Garrick, of whose zeal for Shakspeare Davies boasts so much, thought proper to revive Dryden's alteration of the *Tempest* instead of the original play, which had been revived Jan. 31 1746—Macklin at that time played Stephano—he now played Trincalo, but the character was not materially different, Dryden having foolishly transferred great part of Stephano's character to Trincalo—the character in Shakspeare's play is *Trinculo*, in Dryden's *Trincalo*.

30. *Conscious Lovers*. Mrs. Sealand = Mrs. Macklin.

31. *Henry 5th*. Cambridge = Raftor : Scroop = Mozeen : Gray = Ray :—several parts are omitted in all the bills.

Jan. 2 (4-5-8-9-11-29). Not acted 3 years, *Jane Shore*. Hastings = Garrick : Dumont = Barry 1st time : Gloster = Delane : Belmour = Lee : Jane Shore = Mrs. Pritchard : Alicia = Mrs. Cibber :—with Lying Valet. Sharp = Yates : Kitty Pry = Mrs. Green.

6 and 7. *Twelfth Night*. Sir Andrew Aguecheek = Neale : Sir Toby Belch = Berry : Orsino = Mills : Sebastian = Havard : Antonio = Sparks : Viola = Mrs. Pritchard : Olivia = Mrs. Clive : Malvolio is omitted—the part belonged to Macklin.

12. *Love for Love*. Tattle = Yates : Ben = Macklin : Trapland = Shuter : Angelica = Mrs. Pritchard : Miss Prue = Mrs. Clive : Mrs. Frail = Mrs. Woffington :—rest omitted.

15. Othello. Æmilia = Mrs. Pritchard 1st time.

18 (and 19). Not acted 7 years, She wou'd and she wou'd not. Trappanti = Macklin : Don Manuel = Yates : Don Philip = Sparks : Octavio = Havard : Soto = Neale : Diego = Shuter : Hypolita = Mrs. Pritchard : Flora = Mrs. Woffington 1st time : Viletta = Mrs. Clive : Rosara = Mrs. Mills.

21. Hamlet = Garrick : 1st Gravedigger = Macklin.

22. Provoked Husband. Squire Richard = Shuter :—with Debauchees.

27. Richard 3d = Garrick : Queen = Mrs. Pritchard.

Feb. 1-2-4-6. Fair Penitent. Lothario = Garrick : Horatio = Barry 1st time : Calista = Mrs. Cibber : Lavinia = Mrs. Elmy.

3. Miser. Lovegold = Macklin : Lappet = Mrs. Clive : Mariana = Mrs. Woffington :—with, not acted 7 years, What d'ye call it—Yates—Neale—Arthur—Taswell—Mrs. Clive.

8. Venice Preserved. Jaffier = Garrick 1st time : Pierre = Barry : Belvidera = Mrs. Cibber :—Barry's figure was pleasing and commanding in Pierre beyond description ; but in a critical view he was not suited to the character.

11. Provoked Wife, with Flora. Hob = Barrington.

12. Love for Love. Foresight = Taswell : Sir Sampson Legend = I. Sparks.

13. Never acted, Foundling. Young Belmont = Garrick : Faddle = Macklin : Sir Charles Raymond = Barry : Col. Raymond (his son) = Havard : Sir Roger Belmont = Yates : Villiard = Sparks : Rosetta (daughter to Sir Roger) = Mrs. Woffington : Fidelia

(the Foundling) = Mrs. Cibber :—Sir Charles Raymond, on being forced to leave England, had consigned his infant daughter, Fidelia, to a woman, who had sold her, when 12 years old, to Villiard—Villiard had educated her with a view to debauch her—as he was not able to effect his purpose by persuasion, he had attempted force—Young Belmont happened to pass the house at the time—on hearing her cries, he had forced open the door, and rescued her—in the hurry of the moment he had carried her to his father's house, under the pretence that she was the sister of a deceased friend, and his own ward—here the play begins—Young Belmont is in love with Fidelia, but without any design of matrimony—he has no hope of seducing her while she continues where she is—and he wishes to remove her—he and Faddle join in writing an anonymous letter to Rosetta, in which she is told that Fidelia is a woman of the town—Fidelia had promised Young Belmont not to reveal her real situation—and Rosetta is puzzled how to act—at the conclusion, Sir Charles discovers Fidelia to be his daughter—Young Belmont marries Fidelia—Col. Raymond marries Rosetta—this C. was written by Moore—it is a good play—it was acted 11 times successively—Garrick's peculiar qualifications and happy use of them, added amazing spirit to the piece, and gave more consequence to Young Belmont than can well be imagined—Macklin, who never had in voice, figure or features much capacity for the fop cast, yet struck out some things in Faddle, that have not been since equalled, particularly in marking the obsequious knave throughout—Barry in the 4th act supported his character with emphatic dignity and

in the last with melting tenderness—the part of Rosetta was undoubtedly conceived for Mrs. Woffington, and she did it particular justice—the elegance, the notions of love, and the vanity of admiration, which are united in Rosetta, were natural to Mrs. Woffington, so that she had the advantage of looking and speaking in her own character—the softness and pathos, which distinguished Fidelia sat with much ease on Mrs. Cibber. (*Dramatic Censor.*)

March 3. Hamlet = Garrick——5. Foundling.

7. Mrs. Cibber's bt. Venice Preserved. Jaffier = Garrick 2d time :—pit and boxes laid together.

8. Foundling deferred on account of Garrick's illness.

10. Barry's bt. Not acted 5 years, Distressed Mother. Orestes = Barry 1st time : Pyrrhus = Delane : Hermione = Mrs. Pritchard : Andromache (with the original Epilogue) = Mrs. Cibber :—Garrick played Fribble in the Farce.

12. Mrs. Pritchard's bt. Suspicious Husband. Mrs. Strictland = Mrs. Macklin :—with Dragon of Wantley. Margery = Mrs. Clive.

14. Mrs. Woffington acted Jane Shore for her bt.

15. Delane's bt. Distressed Mother.

19. Macbeth. Macbeth = Garrick : Macduff = Delane : Rosse = Lee : Duncan = Sparks : Malcolm = Blakes : Lady Macbeth = Mrs. Pritchard.

Garrick acted Macbeth for the 1st time Jan. 7 1744—paragraphs in the newspapers gave notice of his intention to revive Macbeth as originally written by Shakspeare—the players had long been in possession of Davenant's alteration, and content with that they enquired no farther—even Quin who had often

acted the character, cried out with an air of surprise “What does he mean? don’t I play Macbeth as “written by Shakspeare?” so little was the attention of the actors to ancient literature. (*Murphy and Davies.*)

Tho’ Quin was inexcusable for his neglect, yet it is not wonderful that he should say what he did, as Macbeth had been sometimes advertised in the bills as written by Shakspeare, when in fact the play acted was Davenant’s alteration.

Garrick is much to be commended for restoring the original play in a great degree, but he should have restored it entirely, and have cleared it of all the rubbish, with which Davenant had encumbered it—*Macbeth ought to be acted as Shakspeare wrote it*—that is with omissions only—Locke’s Music may be very fine, and it may be very pleasing to the eye to see some of the prettiest women in the theatre come on as singing witches, (instead of the foul and filthy hags of the original) but it is very hard upon an author to have such absurdities foisted into one of his finest Tragedies—the greatest sticklers for the Choruses must allow they are what Shakspeare never thought of.

Garrick knew the character of Macbeth was entirely different from all he had ever acted, but the various situations, the rapid succession of events, the scenes of terror and the sudden transition of conflicting passions, form altogether such a wonderful contrast, that he saw it would call forth all his powers—when Macbeth with terror and dismay says “Is this a dagger that I see before me,” Garrick’s attitude, his consternation and his pause, while his

soul appeared in his countenance, and the accents that followed, astonished the spectators—the sequel was a climax of terror—when he re-entered with the bloody dagger in his hand, he was absolutely scared out of his senses—(*Murphy*)—his distraction of mind and agonizing horrors were finely contrasted by Mrs. Pritchard's seeming apathy, tranquillity and confidence; their looks and actions supplied the place of words, and their terrifying whispers made the scene awful and tremendous——Lady Macbeth seems to have been Mrs. Pritchard's best part in Tragedy—in the Banquet scene her endeavours to engage the attention of the guests, and to draw them from the observation of Macbeth, equalled any thing ever seen in the art of acting; and in the sleeping scene, her acting resembled those sudden flashes of lightning, which more accurately discover the horrors of surrounding darkness. (*Davies.*)

Garrick added a contemptible dying speech to his part.

March 21. Mrs. Clive's bt. Provoked Wife.

22. Macklin's bt. Fair Penitent. Sciolto = Macklin : Altamont = Havard :—with a Will and no Will. Macklin—Yates—Blakes—I. Sparks—Mrs. Macklin.

26. Provoked Husband. Lady Grace = Mrs. Elmy.

29. Yates' bt. Strategem. Archer = Garrick : Cherry = Mrs. Green :—with a Will and no Will.

31. Havard's bt. Orphan. Polydore = Havard :—with a Will and no Will—this Farce is attributed to Macklin—it is not printed.

April 2. Mrs. Elmy's bt. Macbeth = Barry : Lady Macduff = Mrs. Elmy.

13. For bt. of Winstone and Neale. Albumazar. Albumazar = Sparks : Pandolpho = Macklin : Trincalo = Neale : Cricca = Yates : Ronca = Blakes : Harpax = Arthur : Sulpitia = Mrs. Woffington :— Mrs. Elmy and Mrs. Green no doubt acted Flavia and Armillina.

14. For bt. of Lee and Matthews. Constant Couple. Sir Harry = Mrs. Woffington : Col. Standard = Lee : Lady Lurewell = Mrs. Pritchard : Lady Darling = Mrs. Macklin.

15. Conscious Lovers. Tom = Yates.

18. For bt. of Sparks. Hamlet = Barry : King = Sparks :—the King is a wretched part for an actor, Sparks was the only person who did not make an insipid figure in it—he was great in the soliloquy, respectable in every passage of the least importance, and when stabbed, peculiarly happy in falling from the throne. (*Dramatic Censor.*)

19. For bt. of Berry and Mrs. Green. Suspicious Husband. Strictland = Berry : — with Old Man taught Wisdom. Miss Lucy = Mrs. Green.

20. Mrs. Arne's bt. Othello with Judgment of Paris. Venus = Mrs. Arne : Pallas = Mrs. Clive.

21. Jane Shore. Dumont was not mentioned in the bill, Barry was ill—Mrs. Macklin's bt. was deferred on account of his illness.

23. For the bt. of the sufferers by the late fire in Cornhill—King Lear with Double Disappointment. Gripe = Arthur : Isabella = Mrs. Mozeen :—rest as before—Garrick paid in to the Bankers £208 : 1 : 0—the Patentees gave the use of the theatre, and the whole company their night's pay.

27. For bt. of Mr. Pritchard Treasurer. Macbeth

= Barry :—Tickets delivered for the London Merchant will be taken—on April 12 that play was advertised for this evening—the part of George Barnwell to be performed (by particular desire) by Mrs. Pritchard : Milwood by Mrs. Furnival : and Lucy by Mrs. Clive.

28. Mrs. Macklin's bt. Not acted these 100 years, Lover's Melancholy. Barry — Sparks — Berry — Macklin — Delane — Neale — Havard — Winstone — Blakes—Mrs. Pritchard—Mrs. Green—Mrs. Bennet—Mrs. Macklin—with, never acted, the Club of Fortune Hunters, or the Widow Bewitched—Macklin—Taswell—I. Sparks—Winstone—Blakes—Mrs. Macklin—Mrs. Bennet—Miss Cole—this Farce is not printed—it is attributed to Macklin.

Lover's Melancholy was acted at Black Friars on the 24th of November 1628—in this T. C. Ford undertook the difficult task of representing the symptoms and cure of a deep and settled love-melancholy in one character, and of confirmed madness in another ; and he has executed the task with singular felicity—(*Weber*)—Meleander has two daughters—Eroclea and Cleophila—the late King of Cyprus had sent for Eroclea to court, and contracted her to his son, Palador—an attempt was made to ravish her (seemingly by the King himself)—she was rescued by her father—the King confined Meleander in prison under a pretence of treason—the King died soon after—Eroclea had been sent to Athens—at the opening of the play, Palador is immersed in deep melancholy—he had resigned the care of public affairs to Sophronos and Aretus—Meleander had lost his senses—Menaphon returns from travel, and

brings back Eroclea with him—she is disguised as a page, and under the name of Parthenophill—Menaphon is in love with Thamasta—she slights him, and falls in love with Parthenophill—Parthenophill tells her that she is a woman—Menaphon is jealous of Parthenophill—Corax is a physician—by the means of a Mask, he discovers that Palador's disorder is love—Palador had previously acknowledged his love for Eroclea to Rhetias, who is her servant, and very faithful to her—at the close of the 4th act, Rhetias brings Eroclea to Palador dressed as a woman—Corax restores Meleander to his senses—at the end of the play, Palador, Menaphon and Amethus are united to Eroclea, Thamasta and Cleophila—Meleander is made Marshal of Cyprus—the comic characters of Cuculus, Pelias, and Grilla have not much to recommend them—Grilla is the page of Cuculus, and dressed as a woman—the serious scenes are excellent—the contention between Eroclea and a nightingale, as described in the 1st act, is singularly beautiful—the character of Eroclea bears a strong resemblance to that of Euphrasia in *Philaster*—the cast was *perhaps*—Palador = Barry : Meleander = Macklin : Menaphon = Delane : Corax = Sparks : Amethus = Havard : Cuculus = Neale : Sophronos = Berry : Eroclea = Mrs. Pritchard : Kala (Thamasta's woman) = Mrs. Macklin.

Lover's Melancholy was advertised for representation on April 22—some few days before that time Macklin inserted a letter in the General Advertiser recommending the play—on account of Barry's illness it was put off till April 28—in the interim Macklin published another letter, in which he gave

some curious extracts from a Pamphlet (as he said) at that time in his possession, with this quaint title "Old Ben's Light Heart made heavy by young John's "Melancholy Lover"—this title alluded to Ford's play which was successful; and to Jonson's New Inn, or the Light Heart which was damned—Steevens reprinted this letter in his edition of Shakspeare, without doubting its authenticity, noticing at the same time that it was written by Macklin, but that the pamphlet alluded to was lost in its passage from Ireland—the first letter escaped his research, but was discovered and reprinted by Malone, who suspecting the existence of the pamphlet bestowed great pains in examining the evidence, and published his reasons for not believing that Macklin ever had such a pamphlet—to this Steevens replied—the arguments pro and con are to be seen in Weber's preface to Ford's Works.

Gifford calls Macklin's 2d letter an atrocious libel on Ben Jonson, and is very angry with Weber for reprinting a clumsy fabrication which had been completely detected by Malone—Gifford says that Macklin revived Lover's Melancholy for his *daughter's* benefit; and adds that Malone strove to induce Macklin to acknowledge the forgery, but Macklin remained inflexible—Gifford in his notes on Massinger had spoken very differently of Ben Jonson, from what he afterwards did when he became the editor of his works—see vol. 4 p. 121.

May 2. For bt. of I. Sparks. King and Miller of Mansfield.

5 and 20. Lover's Melancholy.

6. Love for Love. Valentine = Havard : Jeremy = Neale : Miss Prue = Miss Minors.

11. Foundling 15th time——13. Macbeth = Barry.

18. Confederacy. Mrs. Amlet = Mrs. Macklin.

25. Venice Preserved. Renault = Berry : Priuli = Havard :—no more bills. (*Bills from B. M.*)

Murphy and Davies are not correct as to Venice Preserved—Murphy says that Garrick this season prevailed on Barry to undertake the part of Pierre—he was not aware that Barry had not only played Pierre at D. L. in 1746-1747, but had selected it for his second part in Ireland.

Davies says—“ Garrick, who had ventured to act “ Pierre against Delane’s Jaffier, refused the same “ part with Barry—‘ I will not,’ says Roscius, ‘ bully “ the monument’ ”——this is one of those random strokes which detract so much from the merit of Davies’ Miscellanies; Garrick could not refuse to play Pierre to Barry’s Jaffier, as Barry never acted Jaffier till some years after Garrick had given up the part of Pierre.

Garrick acted Archer 5 times—Abel Drugger 5 — Hamlet 3 — Fribble 16—Lear 5—Richard 3—Brute 7—Plume 2 — Chamont 8 — Ranger 13 — Chorus in Henry 5th 4—Hastings 9—Lothario 6 —Jaffier 3—Young Belmont 15—Macbeth 1.

C. G. 1747-1748.

The Company was very weak indeed—besides the performers who had gone to D. L., Woodward was gone to Ireland—Quin had retired to Bath in disgust at Garrick's success—from thence in Nov. he wrote the following letter to Rich—"I am at Bath—your's
"James Quin"—to which Rich replied—"Stay there
"and be damned—your's John Rich."

Wilkinson, after giving some few bills, says plays so acted at Bath or York would not now be considered as more than decent—he adds, that the Beggar's Opera was acted several nights, and drew more money than any other play to the deserted theatre in C. G.

No bill and seemingly no performance till

Oct. 29. London Cuckolds and Mock Doctor.

31. Beggar's Opera. Polly = Mrs. Storer, her 1st appearance there.

Nov. 11. Cibber Jun. acted Marplot, and Foote gave his Tea, which, having now lost its novelty, had in a great degree lost its attraction.

13. Recruiting Officer. Brazen = Cibber Jun.

16. Relapse. Lord Foppington = Cibber Jun. : Berinthia = Mrs. Horton : Miss Hoyden = Mrs. Storer.

18. Suspicious Husband. Ranger and Clarinda by Mr. and Mrs. Giffard their 1st appearance there : Jack Meggot = Cibber Jun. :—acted about 5 times.

23 and 24. Foote acted Bayes.

Dec. 4. Venice Preserved. Jaffier = Ryan : Pierre = Gentleman, his 1st appearance on any stage : (pro-

bably Sowdon) Belvidera = Mrs. Giffard :—repeated on 5 and 7.

9. Hamlet = Ryan : Ghost = Giffard : Osrick = Cibber Jun. : Queen = Mrs. Horton : Ophelia = Mrs. Storer :—with Mock Doctor by Cibber.

15. Foote acted Fondlewife.

17. Committee. Teague = Morris :—with Devil to Pay. Nell = Mrs. Storer.

19. Country Lasses. Modely = Giffard.

28. Richard 3d = Ryan : Queen = Mrs. Horton.

Jan 2. Love's last Shift. Sir Novelty = Cibber Jun. : Narcissa = Mrs. Horton : Amanda = Mrs. Giffard.

7. Love makes a Man. Clodio = Cibber Jun.

8. Strategem. Scrub = Cibber Jun.

9. (and 11) Othello = Sowdon 1st time.

12. Merry Wives. Falstaff = Bridges : Mrs. Ford = Mrs. Horton.

14. Spanish Fryar. Dominic = Bridges : Elvira = Mrs. Giffard :—with Miss in her Teens. Fribble = Cushing : Flash = Cibber Jun. : Miss Biddy = Miss Mattocks, her 1st appearance on any stage.

15. Provoked Husband——16. Oronooko.

19. Not acted 20 years, Woman's a Riddle. Sir Amorous Vainwit = Cibber Jun. : Courtwell = Giffard : Aspin = Collins : Lady Outside = Mrs. Horton : Miranda = Mrs. Giffard :—acted 3 times.

21. Æsop. Æsop = Bridgewater : Hortensia = Mrs. Horton : Doris = Mrs. Dunstall :—Foote gave his Tea, which commenced with a new Prologue.

29. Funeral. Trim = Cibber Jun.

Feb. 2. Foote's bt. Love's last Shift. Sir Novelty Fashion = Foote :—with Tea.

5. Cibber Jun. acted Bayes.

8. Bridgewater's bt. Suspicious Husband—he put an advertisement into the General Advertiser Jan. 22 in which he said—"the kind reception I have met with in the Suspicious Husband has emboldened me to hope for the further encouragement of the Town on my Benefit night ; especially as I have not troubled them on such occasions for several years"—Tickets to be had of Mr. Page at the theatre, and of Mr. Bridgewater at his *wharf* near White Fryars.

10. Rule a Wife. Leon = Bridgewater : Copper Captain = Ryan : Cacafofo = Dunstall : Estifania = Mrs. Giffard.

15. Provoked Wife. Sir John Brute = Bridgewater :—even at this late period of the season there were several nights on which there was no play—Wilkinson says they acted but 3 or 4 times in the week in January, and often dismissed even in February.

27. Æsop. Sir Polydorus Hogstye = Dunstall : Learchus = Collins.

29. Sowdon's bt. Richard 3d = Sowdon 1st time.

March 8. Giffard's bt. Not acted 15 years, Tunbridge Walks. Reynard and Hillaria = Mr. and Mrs. Giffard :—with, never performed, Soldier's Fortune in 2 acts. Beaugard = Gibson : Sir David Duncie = Collins : Sir Jolly Jumble = Dunstall : Courtine = Anderson : Fourbin = Bencraft : Lady Duncie = Mrs. Dunstall : Sylvia = Mrs. Bland :—Tunbridge Walks was repeated on the 10th and 12th—the Soldier's Fortune seems not to have been acted a 2d time.

14. Ryan's bt. Not acted 7 years, Rover. Willmore = Ryan :— with several scenes from the Muse's Looking-Glass. Colax = Ryan.

The Muse's Looking-Glass was written by Randolph—it was printed in 1638, after his death—it is a most beautiful poem, but not well calculated for representation—the Editor of the B. D. says that the scene lies in London, *near* Black Friars—this is a gross mistake—the scene lies *in* the playhouse at Black Friars—Bird and Mrs. Flowerdew, two Puritans, who serve the theatre with feathers and other small wares, enter—they express their abhorrence of playhouses—Roscius joins them—he prevails on them to see the representation of the play—they sit on the stage, and comment on the play—Roscius explains the drift of it to them as it proceeds—at the conclusion they agree that a play may be productive of moral good—they are exquisite characters—when Roscius says that he means to present the several virtues—Bird replies—

“ I hope there be no cardinal—virtues there !

—————“ I hate a virtue

“ That will be made a cardinal” &c.

The play has no plot ; the object of it is to show, that all virtues, and every commendable passion, proceed from Mediocrity, or a just medium between two extremes—thus in the 1st scene of the 2d act (when the play is supposed to begin) we have Colax and Dyscolus—a flatterer and a man of a morose disposition—Roscius observes—“ the first that we present are the extremes of a virtue called Courtesy, “ which, as all other virtues, hath her deviations

“from the mean”—the rest of the play is of the same nature—Colax is the principal character—it appears from the bill for March 9 1749, that Mrs. Ward acted Urania—there is no such character in the original play—the part was *perhaps* made out of that of Roscius.

24. Mrs. Horton's bt. Lady's last Stake. Lord George Brilliant = Cibber Jun. : Lady Wronglove = Mrs. Horton : Mrs. Conquest = Mrs. Vincent : with Damon and Phillida.

28. For bt. of Cibber Jun. Silent Woman (no characters) and the Author's Farce. Luckless = Cibber Jun. : with the Pleasures of the Town—the Restoration of the King of Bantam—and a grand Country Dance called the Mouse trap, or Foote's Vagaries.

29. For bt. of Chapman's Widow. Relapse.

April 6. Towards the relief of the unhappy sufferers by the late fire on Cornhill. Othello = Quin : Iago = Ryan : Cassio = Giffard : Roderigo = Cibber Jun. : Desdemona = Mrs. Giffard :—this bt. produced £218. 12s. 4d—the actors and musicians performed gratis.

11. Bencraft's bt. Not acted 9 years, Wit without Money. Valentine = Ryan : Shorthose = Cibber Jun. : Lance = Dunstall : Lovegood = Rosco : Widow = Mrs. Horton : Isabella = Mrs. Hale.

13. Dunstall's bt. Fair Quaker. Flip = Dunstall : Mizen = Cibber Jun. : Worthy = Ryan : Sir Charles Pleasant = Giffard : Fair Quaker = Mrs. Hale : Arabella = Mrs. Dunstall : with Pyramus and Thisbe by Beard and Mrs. Lampe.

15. For bt. of Mrs. Storer. Not acted 12 years,

Wonder. Felix and Violante = Mr. and Mrs. Giffard : with Venus and Adonis.

16. Quin acted Cato.

18. For bt. of Bridges and Desse. Volpone = Bridges : with Phebe.

21. Pilgrim.

22. Quin's bt. Henry 4th. Falstaff = Quin : Hotspur = Ryan : Prince of Wales = Giffard.

25. Henry 4th again.

26. Way of the Word. Witwou'd = Cibber Jun. :

27. Hamlet with, never acted there, the Drones Demolished, or Bickerstaff's Unburied Dead—see L. I. F. Jan. 14 1743.

28. Committee. Teague = Cibber Jun.

29. Double Gallant. Atall = Cibber Jun. : Lady Sadlife = Mrs. Horton.

May 3. Provoked Wife. Sir John Brute = Quin : Lady Fanciful = Mrs. Giffard : Lady Brute = Mrs. Horton.

6. Strategem—last bill. (*Bills from B. M.*)

John Hippisley died Feb. 12 1748—(*B. D.*)—he seems not to have performed this season—the Editor of the B. D. says, “ his situation in the theatre was “ at first very low, being that of a candlesnuffer— “ but on Pinkethman's death, he gradually succeeded “ to all his characters, and was very well received in “ them”—it does not appear that Hippisley was ever in the same theatre with the Elder Penkethman—he was always at D. L. and Hippisley at L. I. F. and C. G.—where the Younger Pinkethman was not an actor of sufficient consequence to have stood in Hippisley's way——Hippisley might have been a candle-snuffer originally, but I have never met with his name

to any unimportant part, and am not able to give any account of him till he came to L. I. F.

Hippisley was a Comedian of lively humour and droll pleasantry, which he often pushed to their full extent, but he would generally stop short, when he was on the brink of excess or offence—at his first appearance he was always received with a loud laugh and a burst of applause—no actor ever excelled him in describing the excesses of avarice and amorous dotage—his representation of Fumble, a ridiculous old Dotard in the *Fond Husband* was incomparable—and in Corbaccio in *Volpone* he was acknowledged to have excelled his great competitor Johnson—his look told the audience that he was a deaf man, for his dim eyes seemed to inquire out the words spoken to him—tho' he generally indulged to the full his power of creating laughter, yet he could at times be perfectly chaste—he represented Fluellin without the least trick or buffoonery—he built a theatre at Bristol and had another in some forwardness at Bath, when he died—both of his daughters went on the stage—one of them acted confidantes—the other was Mrs. Green—he told Quin one day that he had thoughts of bringing up his son to the theatre—"if that is the case," said Quin, "it is high time to burn him"—Hippisley's own performance on the stage was much heightened by a distortion of his face, occasioned by an accidental burn in his youth—(*B. D. and Davies*)—in the Epilogue to the *Journey to Bristol*, he says of himself—"his ugly face is Farce"—his son acted Tom Thumb in 1740.

Hippisley told a story to the audience one evening

at C. G., but as it was not attended with the applause which he was accustomed to receive, he was evidently a good deal chagrined—in the Rehearsal, after the battle between Drawcansir and Bayes' new raised troops, Hippisley was accustomed to enter on one of the hobby horses with a woman and child behind him, and on being questioned by Bayes as to the reason of his late attendance, he had always some piece of private stage history to plead in excuse for his neglect—the Rehearsal being performed a few nights after Hippisley had been telling his story with so little effect, and Theophilus Cibber as Bayes threatening him that he should be forfeited a week's pay for his late attendance; "I care not," replied the old man, "I have received advice worth double the money, if I am"—"what advice," says the angry Bayes—"Never to tell that damned story about my Aunt again" replies the droll, and gallops off—this had the desired effect on the audience, who now paid him that applause with interest, which they had withholden before—the person who relates this story in the Gentleman's Magazine was present at the time.

Hippisley is said to have played Fondlewife in a manner original, and not much inferiour to Colley Cibber.

Hippisley's characters—selection only.

L. I. F. 1722-1723. Fondlewife—Scrub—Sir Davy Duncie in Soldier's Fortune—Sir Hugh Evans—

Gomez in Spanish Fryar—Lolpoop in Squire of Alsatia—Francis in Henry 4th—Alphonso in Pilgrim—Vellum—Sir Paul Plyant—Day in Committee—Polonius—Hob in Country Wake—Pandarus in Troilus and Cressida—3d Witch.

1723-1724. Sir Francis Gripe in B. B.—Mother Griffin in Woman's Revenge—Scapin.

1724-1725. Barnaby Brittle in Amorous Widow.

1725-1726. Higgen in Royal Merchant—Sir Jasper Fidget in Country Wife—Welch Collier in R. O.—Sir William Wisewood in Love's last Shift—Learchus in Æsop—Gripe in Confederacy—Sir Oliver Cockwood in She wou'd if she cou'd.

1726-1727. Sancho in Mistake—Fumble in Fond Husband.

1727-1728. Corbaccio in Volpone — Scruple in Cheats—*Peachum—Obediah Prim.

1728-1729. Antonio in Venice Preserved—Money-trap in Confederacy—Sir Thomas Testy in Country Wake.

1729-1730. Calianax in Maid's Tragedy—Daniel in Oronooko—Peter Nettle in What d'ye call it.

1730-1731. Cimberton in C. L.—*Honest Welchman in Journey to Bristol—Geta in Prophetess.

1731-1732. Alderman Smuggler in C. C.—Scaramouch in Emperour of the Moon—Sir Francis Wronghead—Wiseacre in London Cuckolds—Don Manuel—Old Woman in Rule a Wife—Obediah in Committee—Hippisley's Drunken Man.

L. I. F. and C. G. 1732-1733. Clown in Measure for Measure—Sir Wilful Witwou'd—Puritan in Duke and no Duke.

C. G. 1733-1734. Fernando in Fatal Marriage.

1734-1735. Gregory in Mock Doctor—Sir Solomon Sadlife—Major Rakish in School boy.

1735-1736. Sable in Funeral.

1737-1738. Sir Paul Squelch in Northern Lass—Shallow in Henry 4th part 2d—Fluellin—Muckworm in Honest Yorkshireman—Antonio in Chances—1st Recruit in R. O.

1738-1739. Tipkin in Tender Husband—Foresight—Dogberry.

1739-1740. Welch Davy in Mock Doctor—Drudge (or Clown) in Orpheus and Eurydice.

1740-1741. Ananias in Alchemist.

1741-1742. Clown in Winter's Tale—Don Lewis in Love makes a Man—Lovegold in Miser.

1743-1744. Gardiner in Henry 8th—Mufti in Don Sebastian.

1745-1746. Testimony in Sir Courtly Nice.

1746-1747. Gentleman Usher in Rehearsal—*Sir Simon Loveit in Miss in her Teens.

** Originally.*

HAY. 1747-1748.

Nov. Foote gave Tea at half past six.

In March Foote gave Chocolate in Ireland.

Foote in the Spring produced a piece of the same

kind as the Diversions of the Morning, which he called an Auction of Pictures.

April 18. For the sufferers by a late calamity—this day at his auction room, late the Little Theatre in the Hay., Mr. Foote will exhibit a choice collection of pictures.

June 11. Foote's Sale 35th time.

14 and 16. Foote gave Tea, his last performance.

D. L. 1748-1749.

Macklin and his wife were gone to Ireland—Woodward was returned from Ireland and engaged at D. L.—Mrs. Woffington was gone to C. G.—Delane and Sparks followed—the latter seems to have acted at D. L. on Oct. 4—his 1st appearance at C. G. was not till Oct. 17.

Sep. 10. Busy Body. Marplot = Woodward, 1st appearance there for 7 years: Miranda = Mrs. Clive: —with Lottery. Jack Stocks = Woodward: Love-more = Beard: Cloe = Mrs. Clive.

13. Relapse. Lord Foppington = Woodward: Worthy = Mills: Young Fashion = Lee: Berinthia = Mrs. Pritchard: Amanda = Mrs. Elmy: Miss Hoyden = Mrs. Clive: Nurse = Miss Pitt.

15. Confederacy. Brass = Woodward: Clarissa = Mrs. Pritchard.

17. She wou'd and she wou'd not. Trappanti = Woodward : Flora = Mrs. Green.

20. Love for Love. Tattle = Woodward : Ben = Yates : Jeremy = Neale : Mrs. Frail = Mrs. Elmy.

22. Love makes a Man. Clodio = Woodward : Don Lewis = Yates : Carlos = Sowdon, 1st appearance there : Louisa = Mrs. Pritchard : Angelina = Mrs. Elmy :—with Devil to Pay. Sir John Love-rule = Beard : Jobson = Berry : Nell = Mrs. Clive : Lady Loverule = Miss Pitt.

24. Hamlet = Barry : Ghost = Berry : Osrick = Woodward : 1st Gravedigger = Yates :—with Anatomist. Crispin = Yates.

27. Suspicious Husband. Jack Meggot = Woodward : Jacintha = Mrs. Willoughby, her 1st appearance on any stage.

Oct. 1. Provoked Husband. Lord Townly = Barry : Sir Francis Wronghead = Yates : Squire Richard = Blakes : Count Basset = Woodward : Lady Townly = Mrs. Pritchard : Lady Wronghead = Mrs. Clive 1st time : Miss Jenny = Mrs. Green.

4. Othello = Barry : Iago = Sparks : Cassio = Mills : Brabantio = Berry : Roderigo = Woodward : Desdemona = Mrs. Cibber : Æmilia = Mrs. Pritchard :—with Intriguing Chambermaid. Drunken Colonel = Woodward : Lettice = Mrs. Clive.

6. Conscious Lovers. Tom = Woodward.

8. King Lear. Bastard = Lee : Cordelia = Mrs. Cibber :—with School boy. Master Johnny = Yates : Young Rakish = Lee : Dominic = Blakes : Lettice = Mrs. Green.

11. Orphan. Polydore = Havard : Acasto = Berry.

13. Henry 5th = Barry : Fluellin = Yates : Pistol = Woodward : Prologue and Chorus = Garrick.

14. Hamlet = Garrick : Horatio = Havard : Ophelia = Mrs. Clive : Queen = Mrs. Pritchard.

15. Beggar's Opera. Macheath = Beard : Peachum = Yates : Polly = Mrs. Cibber : Lucy = Mrs. Clive.

18. Provoked Wife. Belinda = Mrs. Willoughby her 2d appearance :—rest as Nov. 10 1747.

19. Never acted there, a New way to pay Old Debts. Sir Giles Overreach = Bridges : Wellborn (his nephew) = Sowdon : Justice Greedy = Woodward : Marrall (a creature of Sir Giles) = Neale : Allworth = King, 1st time of his appearing in any character : (N.B. it is not said 1st time of his appearing on this stage) Furnace = Blakes : Tapwell = Taswell : Lady Allworth (a rich widow—mother in law to Allworth) = Mrs. Pritchard : Margaret (daughter to Sir Giles) = Mrs. Green : Froth = Mrs. Bridges :—this is an excellent Comedy and the best of Massinger's plays—Wellborn's scheme to reestablish his fortune is in a considerable degree borrowed from a Trick to catch the old one—Garrick did himself credit by reviving this play ; but if he really wished it success, he should have played Sir Giles himself, instead of giving the part to Bridges, of whose merit it is impossible to say any thing, as his name is not mentioned by Victor or Davies.

A Gentleman told me that King's father kept a Coffee-house, and that King, when a boy, had often brought him a dish of Coffee—he is said to have acted under Yates in the Summer at Windsor—(B. D.)—Wilkinson says, King's 1st appearance at D. L. was in the Herald in King Lear, but he did

not attract any particular attention from Garrick ; in the following summer he acted Romeo with great applause at Bristol, when Whitehead the Poet-Laureat and Mrs. Pritchard were present—on his return to London in the winter season, he was astonished to see his name, without any notice given him, advertised for George Barnwell—he continued at D. L. till the end of the season 1749-1750—when he went to Ireland, and stayed there till 1759.

20. New way to pay old Debts. Lord Lovell = Havard.

21. New way. Allworth = King 3d appearance : —with Miss in her Teens. Fribble = Garrick : Flash = Woodward.

28. Macbeth = Barry : Rosse = Lee : Hecate = Berry.

29. Never acted there, (this is a strange mistake, as the play had been on the acting list at D. L. for many years) London Cuckolds. Ramble = Woodward : Townly = Palmer, 1st time of his appearing in any character : Wiseacre = Yates : Dashwell = Neale : Loveday = Blakes : Arabella = Mrs. Pritchard : Peggy = Mrs. Green :—rest omitted—with Tragedy of Tragedies.

Nov. 1. Recruiting Officer. Plume = Garrick : Brazen = Woodward : Balance = Bridges : Welch Collier = Blakes : Sylvia = Mrs. Pritchard : Melinda = Mrs. Mills : Rose = Mrs. Green :—rest omitted.

2. Jane Shore. Gloster = Bridges.

3. Merchant of Venice. Shylock = Yates, 1st time : Gratiano = Palmer, 2d appearance in any character : Salanio = King.

4. (and 5) Tamerlane = Sowdon 1st time : Axalla

= Lee : Stratocles = Palmer : Selima = Mrs. Elmy :
—see Nov. 4 1747.

8. Venice Preserved—as before.

9. Twelfth Night. Sir Andrew Aguecheek =
Woodward : Clown = Yates : Maria = Mrs. Green :
Malvolio is omitted—(rest as Jan. 6 1748)—with
King and Miller of Mansfield. Miller = Berry.

11. Strategem. Scrub = Woodward : Mrs. Sullen
= Mrs. Cibber 1st time : Dorinda = Mrs. Elmy.

12. Woodward acted Mock Doctor.

14. Never acted there, Much ado about Nothing.
Benedick = Garrick 1st time : Leonato = Berry :
Claudio = Lee : Don Pedro = Havard : Don John =
Winstone : Dogberry = Taswell : Town Clerk =
James : Verges = Neale : Beatrice = Mrs. Pritchard :
Hero = Mrs. Elmy :—acted 8 times successively—the
excellent acting of Mrs. Pritchard in Beatrice was
not inferiour to that of Garrick in Benedick—every
scene between them was a continued struggle for
superiority ; nor could the spectators determine to
which of them the preference was due—(*Davies*)—
when Mrs. Pritchard resigned Beatrice in favour of
her daughter, the play lost half its value. (*Murphy*.)

23. Othello. Iago = Havard : Roderigo = Yates.

24. Fair Penitent. Horatio = Barry : Lothario =
Garrick.

28. Country Wife. Horner = Palmer : Pinchwife
= Bridges : Sir Jasper Fidget = Yates : Sparkish =
Woodward : Country Wife = Mrs. Clive.

29. Never acted there, Romeo and Juliet. Romeo
= Barry : Mercutio = Woodward : Capulet = Berry :
Friar Lawrence = Havard : Paris = Lee : Tybalt =
Blakes : Escalus = Winstone : Benvolio = Usher :

Gregory = Taswell : Apothecary = Simpson : Peter = Vaughan : Juliet = Mrs. Cibber : Lady Capulet = Mrs. Bennett : Nurse = Mrs. James :—acted 19 times—to the success with which this play was acted Wilkinson chiefly attributes the secession of Barry and Mrs. Cibber in 1750-1751.

When Otway altered *Romeo and Juliet* to *Caius Marius*, he made Lavinia wake in the tomb before Young Marius died—in this he was followed by T. Cibber and by Garrick on the present revival of Shakspeare's play—this alteration is so much in favour of the performers, that the scene which Garrick has added, may perhaps pass without much censure—but when Davies says it is written with a spirit not unworthy of Shakspeare, he talks like a fool—

“ ’Twixt death and love I’m torn—I am distracted!

“ But death’s strongest” &c.

Are these lines worthy of Shakspeare?

“ I’ll not wed Paris—Romeo is my husband.”

This line, with some few words more, is from Otway.

——— “ Oh let me hear some voice

“ Besides my own, in this drear vault of death.”

This is taken, with alteration, from the *Mourning Bride*—the 5th act usually begins with a contemptible dirge—this seems to have been performed for the first time at C. G. Sept. 28 1750—Garrick appears to have adopted it afterwards, as in Bell’s edition of *Romeo and Juliet*, which is professedly taken from the prompt-book of D. L. in 1773, we have the dirge

—Bell has likewise re-printed Garrick's introductory advertisement, in which he mentions Otway's Caius Marius, but shabbily suppresses all mention of Theo. Cibber's alteration of Romeo and Juliet at the Hay. in 1744.

Theo. Cibber published his alteration with a dedication to Rich dated Nov. 25 1748—in the titlepage he states it as “revived at the Hay. in 1744, and “now acted at D. L.”—this was doubtless said with a view of promoting the sale of the play, but we must not suppose that it was ever acted at that theatre—Garrick's alteration is said not to have been printed till 1750 or 1751.

Dec. 17. Hamlet = Garrick.

19. Macbeth = Garrick: Witches = Bridges, Neale and Yates.

21. Double Dealer. Maskwell = Berry : Sir Paul Plyant = Yates : Brisk = Woodward : Lord Froth = Neale : Lady Froth = Mrs. Clive : Lady Touchwood = Mrs. Pritchard : Cynthia = Mrs. Willoughby : — rest omitted.

23. Richard 3d = Garrick : Henry 6th = Berry.

26. Not acted 10 years, Bold Stroke for a Wife. Col. Feignwell = Woodward : Sir Philip Modelove = Neale : Freeman = Palmer : Tradelove = Burnet : Anne Lovely = Mrs. Clive : —with, not acted 20 years, Emperour of the Moon. Harlequin = Woodward : Scaramouch = Yates : Charmante = Palmer : Cinthio = King : Bellemante = Miss Mürgetroyd : Mopso-phil = Mrs. Green : Elaria is omitted : —seemingly acted but 3 times—on the 28th Winstone played Dr. Baliardo—Harlequin was tossed in a blanket with

good effect—he had two long slips by which he held—they were imperceptible to the audience—so that Harlequin seemed to the eye most violently tumbled; and the Galleries who love the appearance of mischief were vastly entertained. (*Wilkinson.*)

27. Bold Stroke for a Wife. Obediah Prim = Taswell: Periwinkle = James: Simon Pure = Usher: Mrs. Prim = Mrs. James.

28. Not acted 10 years, Squire of Alsatia. Squire = Woodward: Sir William Belfond = Yates: Sir Edward Belfond = Bridges: Truman = King: Cheatly Neale: Shamwell = Blakes: Mrs. Termagant = Mrs. Pritchard: Isabella = Mrs. Clive.

Jan 2. Conscious Lovers with Lethe—Garrick—Woodward—Yates—Beard—Taswell—Winstone—King—Vaughan—Bridges—Mrs. Clive—and Mrs. Green—Lethe was revived with alterations—see D. L. April 15 1740—Davies says that Garrick, to ensure success to his own piece, acted the Poet, the Drunken Man and the Frenchman—the Poet, notwithstanding his acting, did not please—the Drunken Man, and the Frenchman, after he had diverted the town with them a few nights, he gave to Yates and Blakes, who acted them with applause, but in a manner very inferior to Garrick—Davies adds, that Woodward was very good in the Fine Gentleman and Mrs. Clive excellent in the Fine Lady—Lethe was printed in 1749. Æsop = Bridges: Mercury = Beard: Charon = Winstone: Poet, Frenchman and Drunken Man = Garrick: Fine Gentleman = Woodward: Tattoo = King: Old Man = Taswell: Taylor = Yates: Mrs. Riot = Mrs. Clive: Mrs. Tattoo = Mrs. Green:—this edition does not differ from the modern edi-

tions, except that Garrick afterwards added the character of Lord Chalkstone—see D. L. March 27 and May 28 1756.

3. Busy Body. Sir Francis Gripe = Yates.

5. Garrick acted Hamlet.

9. Not acted 4 years, Measure for Measure. Duke = Berry : Lucio = Woodward : Claudio = Lee : Clown = Yates : Isabella = Mrs. Cibber : — rest omitted.

13. (and 14) Not acted 7 years, Funeral. Lord Hardy = Sowdon : Trim = Yates : Campley = Woodward : Trusty = Berry : Lady Brumpton = Mrs. Pritchard : Lady Harriet = Young Gentlewoman, her 1st appearance on any stage : Lady Charlot = Mrs. Elmy : — rest omitted.

14. Lethe 11th time. Poet and Frenchman = Garrick : Drunken Man = Yates.

16. Barry acted Macbeth.

18. Double Dealer. Lady Plyant = Miss Pitt.

20 and 21. Foundling. Faddle = Woodward : Rosetta = Mrs. Pritchard.

23. New way to Pay old Debts 4th time.

25. Miser. Lovegold = Yates : Ramilie = Woodward : Clerimont = King : Lappet = Mrs. Clive : Harriet = Mrs. Willoughby.

26. Barry acted Hamlet.

Feb. 6. Never acted, Mahomet and Irene. Demetrius (a Greek Nobleman) = Garrick : Mahomet (Emperor of the Turks) = Barry : Cali Bassa (his first Vizier) = Berry : Abdalla (in love with Aspasia) = Havard : Mustapha = Sowdon : Leontius (a Greek nobleman) = Blakes : Hasan = Usher : Caraza = Burton : Murza = King : Aspasia and Irene (Greek

ladies) = Mrs. Cibber and Mrs. Pritchard :—this T. was written by Dr. Johnson—when printed it was called Irene—it is founded on the taking of Constantinople by the Turks in 1453—that city had been taken a short time before the play begins—Cali is aware that Mahomet has a secret grudge against him, and to preserve his own life, he forms a conspiracy against the Sultan—Demetrius and Leontius join in the design with the hope of restoring their country to liberty—the Sultan is desperately in love with Irene—he offers to marry her, if she will change her religion—Aspasia dissuades her from so doing—Irene is for some time undecided—at last she determines to accept the Sultan's offer—the conspiracy is discovered—Cali is put to death—Demetrius and Aspasia are so fortunate as to make their escape—they had offered to take Irene with them—she was so far from accepting their offer, that she had sent a secret message to the Sultan, and endeavoured to detain Demetrius and Aspasia in conversation till the guards should arrive—Cali in his last moments had acknowledged that the intended assassination of the Sultan was to have taken place in Irene's chamber—the Sultan believed her to have been privy to the plot against him, and ordered her to be put to death—for which he is afterwards extremely sorry—in fact he cut off the head of Irene with his own hands—Dr. Johnson by deviating from history in this point has greatly improved his play—Garrick seemed to embrace the interest of Irene with a cordiality which became the friendship he professed for the author—it was acted 9 times successively, and then laid aside—the plot is probable and well chosen—the language is particu-

larly good—the characters are well drawn, except that Dr. Johnson does not seem peculiarly happy in hitting off the manners of the times, he had probably not paid much attention to the Byzantine historians—yet on the whole this Tragedy with all its merits, is somewhat dull and unaffecting—“ Works of imagination excel by their allurements and delight, by their power of attracting and detaining the attention. He only is the master, who keeps the mind in pleasing captivity, whose pages are perused with eagerness, and in the hope of new pleasure are perused again; and whose conclusion is perceived with an eye of sorrow, such as the traveller casts upon departing day.” (*Dr. Johnson.*)

Murphy says—“ The speech of Cali, (scene 2d) who is supposed to have heard of the British Constitution, has often been selected from the numberless beauties with which Irene abounds”—the sentiments expressed in this speech are excellent; but no speech in the play does the author so little credit—as the British constitution in 1453 was not such as is described in this speech—and if it had been, it is absurd to suppose that a Turk could know much about it.

Feb. 21. Miser. Frederick = Havard: — with a Masque, never performed, called the Triumph of Peace. 1st Shepherdess = Mrs. Clive.

25. Funeral. Mrs. Fardingale = Mrs. Green.

March 6. Macbeth = Barry: Banquo = Sowdon: Lenox = Palmer: Duncan = Mills: Lady Macduff = Mrs. Mills.

7. Mrs. Cibber's bt. Not acted 7 years, (it came out March 18 1745) Tancred and Sigismunda.

Tancred = Garrick : Siffredi = Berry : Osmond = Havard : Sigismunda (with original Epilogue) = Mrs. Cibber : Laura = Mrs. Elmy.

9. Barry's bt. Othello = Barry : Iago = Garrick, 1st time : Cassio = Palmer.

13. Mrs. Clive's bt. Suspicious Husband. Clarinda = Mrs. Clive.

16. Yates' bt. Jane Shore with Miss in her Teens. Fribble to be attempted by Yates.

18. Woodward's bt. Strategem—By particular desire Woodward will present his very good friend the Auctioneer with Tit for Tat, or One Dish of his own Chocolate—see Hay. 1748-1749.

20. (Monday in Passion Week) For the sufferers at the town of Honiton by fire—Orphan—see end of D. L. 1752-1753.

28. Busy Body with Woodward's Tit for Tat.

29. Beard's bt. Hamlet = Barry : King = Bridges : Ophelia = Mrs. Cibber, 1st time : (she had acted the part at D. L. Jan. 27 1737) with Tit for Tat.

April 3. Mrs. Elmy's bt. Conscious Lovers. Phillis = Mrs. Elmy, 1st time.

4. Mrs. Green's bt. Jane Shore and Miss in her Teens.

5. Sowdon's bt. Distressed Mother. Pyrrhus = Sowdon, 1st time.

7. Blakes' bt. Macbeth = Barry :—with Lethe. Frenchman = Blakes : Garrick's name not in the bill.

8 and 11. Tit for Tat with additions—see Hay.

12. Alchemist. Abel Drugger = Garrick : Dame Pliant = Miss Pitt.

13. For bt. of Bridges. Provoked Husband. Manly = Havard : Lady Grace = Mrs. Elmy :—with

Lethe. Frenchman = Garrick : after which the original Sig. Capitello Jumpedo will jump down his own throat.

15. Never acted, Merope. Dorilas alias Eumenes = Garrick : Polyphontes = Havard : Narbas = Berry : Euricles = Lee : Merope = Mrs. Pritchard : Ismene = Mrs. Green :—acted 11 times—the ladies said Garrick looked and acted like an angel—the author wanted Mrs. Cibber to act Merope, and Barry to act Polyphontes or Narbas, but they both declined. (*Wilkinson and Davies.*)

Polyphontes had killed Cresphontes, the King of Mycenæ and two of his sons—Eumenes, the youngest son of Cresphontes and Merope, had been saved from the massacre by Narbas—Narbas had brought him up in Elis, as his own son, and under the name of Dorilas—after an interval of 14 years Dorilas returns to Mycenæ—he is assaulted by a ruffian whom he kills—Dorilas is taken into custody—Merope thinks that Dorilas had killed her son—she dooms him to death—she discovers that Dorilas is Eumenes—Polyphontes offers to spare Eumenes on condition that Merope will marry him—she hesitates between her love for her son, and her hatred for Polyphontes—she at last gives a reluctant consent—as Polyphontes and Merope stand by the altar, Eumenes snatches an axe, and kills Polyphontes—this T. is taken from Voltaire's Merope, but it is very inferiour to it—Voltaire's language is much more natural, Hill has greatly diminished the pathos of the story, by perpetually talking about Kings, Queens, Courts, Hercules, &c.—in Hill Merope asks Dorilas, if the man he killed was “young! was he young?” and

again, “was he arm’d, this young assaulter?”—to which Dorilas makes no reply, tho’ any person in his situation would naturally have said, no, he was not young—for we are expressly told that this man had assisted in the murder of Cresphontes 14 years before, and of course was not young, nor likely to be mistaken for Merope’s son—in Voltaire Merope asks Egiste, “whom he had killed?” he answers “a young “ruffian” — Voltaire does not make Ismene the daughter of Narbas—Hill speaks of Hercules by the name of Alcides 8 times, Voltaire about 6—I believe Hercules is never called Alcides in any *ancient* Greek writer, nor could the friends whom I have consulted inform me that he was—Hesychius says, the Alceidæ were certain Deities among the Lacedemonians, but he does not give any intimation that Hercules was ever called by that name*—Hill absurdly makes the second syllable in Eumenes long, as is generally the practice of English writers—the Editor of the B. D. says the story of Merope is well known in history; whereas in fact it is involved in obscurity and fable—see the argument to Cresphontes in Barnes’ Euripides—Pausanias in his 4th book c. 3 relates the story in a very different manner from what it is represented in the Tragedy—Cresphontes married Merope the daughter of Cypselus King of the Arcadians—he governed the Messenians in a popular manner, at which the Aristocrats being offended, killed him and his sons, except Æpytus, who was brought up with his grandfather

* Jeffries in his Merope, does not mention Alcides.

—Æpytus, when he became a man, was restored to his kingdom, and revenged himself upon his father's murderers and their party—not a syllable more is said of Merope—Barnes refers us to the 137th Fable of Hyginus, who says that Polyphontes killed Cresphontes and took possession of his kingdom and wife——Murphy very properly refers us to Aristotle, who, in his 15th chapter *De Poeticâ*, tells us that in the play of *Cresphontes*, Merope is about to kill her son, but instead of killing him, she finds out who he is—this passage seems to have escaped Barnes' observation.

28. For *bt.* of *Winstone*, *King*, and *Palmer*. She wou'd and she wou'd not. *Don Philip* = *King* : *Soto* = *Palmer* : (rest as before)—with *Lethe*. Frenchman to be attempted by *King*.

29. For *bt.* of *Cross* and *Burton*. *Much ado*, with, never acted, *Hen Peck'd Captain* in one act—*Woodward*—*Blakes*—*King*—*Palmer*—*Miss Cole* and *Miss Pitt*—the Editor of the *B. D.* says that this Farce is taken from the *Campaigners*—this may be correct—but in *D'Urfey's* play, the husband is not a Captain, but a *Burgomaster*—his wife domineers over him, but he gets the better of her at last—see *D. L.* 1698.

May 8. Not acted 8 years, *London Merchant*. *George Barnwell* = *Havard* : *Thorowgood* = *Berry* : *Blunt* = *Palmer* : *Milwood* = *Mrs. Bennett* : *Maria* = *Mrs. Green* : *Lucy* = *Miss Pitt*.

11. *Lethe*. Frenchman = *Blakes*.

16. *Beggar's Opera*. *Lucy* = *Mrs. Green* :—with *Anatomist*. *Beatrice* = *Miss Pitt*.

18. *Much ado*—last bill. (*Bills from B. M.*)

June 17. Ambrose Phillips was buried—he had a place under government in Ireland.

Garrick acted Ranger 7 times—Richard 4—Lear 4—Chamont 4—Chorus 1—Hamlet 3—Brute 5—Fribble 5—Lothario 5—Plume 1—Hastings 3—Abel Drugger 2—Jaffier 1—Archer 4—Benedick 15—Macbeth 1—Young Belmont 3—Demetrius 9—Tancred 1—Poet and Frenchman 14—(Poet perhaps not so often)—Iago 1—Dorilas 11.

Davies does not mention Garrick's Iago—Murphy says in a vague way—"the several modes of mind that so strongly mark Iago's villany, were wonderfully expressed by Garrick."

Garrick was married in June—in the 2d Vol. of Lee Lewes' Memoirs there is a circumstantial account of his marriage—Murphy had heard Mrs. Woffington at different times declare that she was so near being married to Garrick, that he had tried the Wedding ring on her finger—Mrs. Woffington had performed in the Summer of 1742 with Garrick—on their return from Ireland she lodged in the same house with Macklin; Garrick often visited there, and they were all three on very sociable terms—Mrs. Woffington was at that time under the protection of a Nobleman, whose place Garrick occasionally supplied—his Lordship knocking loudly at the door one night when he was not expected, Garrick jumped out of bed, gathered up his clothes as well as he could and hurried up into Macklin's room—unfortunately he left his scratch-wig behind him; his Lordship on finding it vehemently reproached Mrs. Woffington with infidelity; she heard him with great composure for some time, and then begged him not to make a

fool of himself, but to give her her Wig again—
 “What Madam do you own the Wig?”—“Yes to
 “be sure I do,” says she, “I am sure it was my
 “money paid for it, and I hope it will repay me
 “with money and reputation too”—this called for a
 further explanation—at last she very coolly said,
 “Why, my Lord, if you will be prying into the little
 “peculiarities of my professional business, know
 “that I am soon to play a breeches part, and that
 “wig, which you so triumphantly hold in your hand,
 “is the very individual wig I was practising in, a
 “little before I went to bed; and so because my
 “maid was so careless as to leave it in your Lord-
 “ship’s way, here I am to be treated as if I were
 “a common Prostitute”—this speech had the desired
 effect; his Lordship begged a thousand pardons, and
 the night was passed in harmony and good humour.
 (*European Magazine.*)

 C. G. 1748-1749.

Several alterations took place—Rich was roused
 from his lethargy—Quin returned to the stage—
 Delane, Sparks and Mrs. Woffington were engaged
 from D. L.—Miss Bellamy and Mrs. Ward were
 also engaged.

Sept. 21. Provoked Wife. Sir John Brute = Quin : Heartfree = Ryan : Lady Fanciful = Mrs. Giffard : Lady Brute = Mrs. Woffington, her 1st appearance there for 7 years : Belinda = Mrs. Ridout, 1st appearance there.

23. Recruiting Officer. Plume = Ryan : Brazen = Cibber Jun. : Bullock = Dunstall : Kite = Bridgewater : Sylvia = Mrs. Woffington : Melinda = Mrs. Horton.

28. Spanish Fryar. Dominic = Quin : Gomez = Arthur : Lorenzo = Giffard : Queen = Mrs. Horton : Elvira = Mrs. Woffington.

30. Old Batchelor. Heartwell = Quin : Fondlewife = Arthur : Bellmour = Ryan : Lætitia = Mrs. Woffington : Belinda = Mrs. Horton.

Oct. 3. King Lear. Lear = Quin : Edgar = Ryan : Gloster = Bridgewater : Bastard = Ridout : Cordelia = Mrs. Ward, her 1st appearance there :—she repeated the part on the 5th—she was a handsome woman and a pleasing actress. (*Wilkinson.*)

7. Strategem. Archer = Ryan : Scrub = Arthur : Aimwell = Giffard : Mrs. Sullen = Mrs. Woffington :—with Lottery. Jack Stocks = Ward.

10. Fair Penitent. Horatio = Quin : Lothario = Ryan : Sciolto = Gibson : Altamont = Ridout : Calista = Mrs. Ward.

14. Merry Wives. Falstaff = Quin : Ford = Ryan : Sir Hugh = Arthur : Slender = Collins : Host = Dunstall : Mrs. Ford = Mrs. Woffington.

17. Henry 4th. Falstaff = Quin : Hotspur = Delane, 1st appearance there for 7 years : King = Sparks, 1st appearance there : Prince of Wales = Ryan : Worcester = Dance : Francis = Collins :

Carriers = Arthur and Dunstall : Lady Percy = Mrs. Woffington.

21. Jane Shore. Hastings = Delane : Dumont = Ryan : Gloster = Quin : Jane Shore = Mrs. Woffington : Alicia = Mrs. Ward.

22. Venice Preserved. Jaffier = Ryan : Pierre = Quin : Belvidera = Miss Bellamy, her 1st appearance there for 3 years :—she had been in Ireland.

24. Orphan. Castalio = Ryan : Chamont = Quin : Polydore = Delane : Acasto = Sparks : Monimia = Miss Bellamy.

25. Cato = Quin : Portius = Ryan : Sempronius = Sparks : Marcus = Lacy, 1st appearance there : Marcia = Miss Bellamy : Lucia = Mrs. Ward.

27. Busy Body. Marplot = Cushing : Sir George Airy = Ryan : Sir Francis Gripe = Collins : Miranda = Mrs. Ward : Patch = Mrs. Hale.

28. Othello = Quin : Iago = Ryan : Brabantio = Sparks : Desdemona = Mrs. Ward.

29. London Cuckolds. Wiseacre = Collins : Dashwell = Arthur : Lady No = Mrs. Woffington.

Nov. 3. Provoked Husband. Lord Townly = Ryan : Manly = Delane : Lady Townly = Mrs. Woffington.

4 and 5. Tamerlane = Delane : Bajazet = Quin : Moneses = Ryan : Arpasia = Mrs. Ward.

7. Venice Preserved. Renault = Sparks.

9. Rover. Willmore = Ryan : Ned Blunt = Bridgewater : Hellena = Mrs. Woffington : Angellica = Mrs. Horton :—with Apollo and Daphne—this Entertainment was frequently acted—it was only revived at this time—it came out at L. I. F. in 1726—the

serious or vocal part of it was printed in that year—the comic part was called the Burgomaster Tricked.

10. Merry Wives. Shallow = Paget.

11. As you like it. Touchstone = Arthur : Jaques = Quin : Orlando = Ryan : Rosalind = Mrs. Woffington.

15. Oronooko = Delane : Aboan = Sparks : Daniel = Collins : Imoinda = Miss Bellamy.

16. Royal Merchant. Clause = Quin : Wolfort = Sparks : Prigg = Dunstall.

19. Beggar's Opera. Peachum = Arthur.

24. Julius Cæsar. Brutus = Quin : Antony = Delane : Cassius = Ryan : Caska = Sparks : Calphurnia = Mrs. Horton : Portia = Mrs. Woffington.

26. Measure for Measure. Duke = Quin : Lucio is omitted : Claudio = Ryan : Angelo = Sparks : Clown = Arthur : Isabella = Mrs. Woffington.

28. Conscious Lovers. Young Bevil = Delane : Myrtle = Ryan : Sealand = Sparks : Cimberton = Arthur : Daniel = Collins : Indiana = Miss Bellamy : Phillis = Mrs. Woffington.

Dec. 1. Revenge. Zanga = Quin : Alonzo = Ryan : Carlos = Delane : Alvarez = Sparks : Leonora = Miss Bellamy.

2. Strategem. Aimwell = Delane : Scrub = Collins.

3 and 5. Miss Bellamy acted Alicia.

9. Theodosius. Varanes = Delane : Theodosius = Ryan : Marcian = Sparks : Leontine = Bridgewater : Athanais = Miss Bellamy : Pulcheria = Mrs. Horton.

10. Comus = Quin : 1st Brother = Ryan : Lady = Mrs. Woffington : Euphrosyne = Miss Norris, 1st appearance on any stage : Sabrina = Miss Falkner.

14. Provoked Husband. Sir Francis = Arthur : John Moody = Dunstall : Squire Richard = Collins : Miss Jenny = Miss Haughton.

20. Volpone = Quin : Mosca = Ryan : Corbaccio = Collins : Corvino = Sparks : Sir Politick Wou'dbe = Arthur : Lady Wou'dbe = Mrs. Horton : Celia = Miss Bellamy.

21. Cato. Juba = Delane.

22. Love makes a Man. Clodio = Cibber Jun. : Carlos = Delane : Don Lewis is omitted : Charino = Arthur : Louisa = Mrs. Horton : Elvira = Mrs. Woffington : Angelina = Young Gentlewoman, 1st appearance on any stage.

26. Not acted 10 years, Emperour of the Moon. Harlequin = Cushing : Scaramouch = Dunstall : Dr. Baliardo = Sparks : Charmante = Ryan : Cinthio = Delane : Bellemante = Mrs. Woffington : Elaria = Miss Bellamy : Mopsophil is omitted :—this Farce was revived as a first piece and at some expense, but it did not succeed—it seems to have been acted but twice—as Harlequin is the fiddle of the piece, Woodward must have been excellent at D. L. and Cushing contemptible—Wilkinson says Mrs. Ward acted, but this is probably a mistake, as she would hardly have been cast for Mopsophil.

Jan. 2. Relapse. Lord Foppington = Cibber Jun. : Loveless = Ryan : Coupler = Arthur : Syringe = Collins : Berinthia = Mrs. Woffington : Amanda = Mrs. Hale : Miss Hoyden = Miss Haughton.

11. Don Sebastian = Ryan : Dorax = Quin : Mufti = Arthur : Almeyda = Miss Bellamy :—rest omitted.

13. Never acted, Coriolanus by Thomson. Coriolanus = Quin : Attius Tullus = Ryan : Galesus =

Delane : Volusius = Sparks : Minucius = Bridge-water : Cominius = Anderson : Veturia = Mrs. Woffington : Volumnia = Miss Bellamy :—acted 10 times—Shakspeare, in the names of his characters and in almost every other particular, copies Plutarch ; Thomson follows Dionysius Halicarnassensis, and Livy, both of whom call the Mother of Coriolanus, Veturia, and the Wife, Volumnia.

To write a play on the same subject with one of Shakspeare's is the most arduous task a dramatic writer can attempt ; it is easy to avoid Shakspeare's faults, but difficult indeed to equal his beauties—Thomson's is certainly not a bad play, but when compared with Shakspeare's, it is regular, cold, and declamatory—Shakspeare has hit off the character of Coriolanus admirably ; Thomson has considerably softened it—he grossly misrepresents it, when he says of him that he was adorned with every virtue of civil life—Plutarch expressly tells us, that they who admired him for his temperance, justice, and courage, disliked him in his civil transactions as overbearing, unpleasant, and aristocratical—Dionysius Halicarnassensis says much the same thing—the scene lies during the whole of Thomson's play in the Volscian camp, of course his plan differs materially from Shakspeare's, except in the 5th act—Galesus is a sort of Pythagorean Philosopher, a character introduced improperly, both as to time and place—as to time, for tho' Pythagoras had been in Italy, yet there is no reason to suppose that his doctrines had made any progress among the Volsci—as to place, for what is more absurd than to preach against war in a

Camp?—to Galesus however Thomson has given many excellent sentiments and expressed them in appropriate language—he has borrowed largely from Dionysius Halicarnassensis—which is very fair—this was a posthumous play—Quin in the Prologue speaking of his deceased friend says—

————— “Forgive the gushing tear,
“Alas! I feel I am no actor here.”

From the Epilogue it appears that Mrs. Woffington had painted her beautiful face with wrinkles to suit the character—what modern actress would do this?

Jan. 16-19 and 23. Coriolanus was acted for the bt. of the Sisters of the deceased author.

25. Committee. Teague = Cibber Jun. : Ruth = Mrs. Woffington.

28. Distressed Mother. Orestes = Ryan : Pyrrhus = Quin : Hermione = Mrs. Ward : Andromache = Mrs. Woffington.

Feb. 2. Oronooko. Driver = Dunstall : Widow = Mrs. Bambridge :—she played Lady Wronghead and other good parts.

6. Careless Husband. Sir Charles Easy = Ryan : Lord Foppington = Cibber Jun. : Lord Morelove =

* *Miscuerat se legatis Musonius Rufus equestris ordinis, studium philosophiæ et placita Stoicorum æmulatus : cœptabatque permixtus manipulis, bona pacis ac belli discrimina disserens, armatos monere—id plerisque ludibrio, pluribus tædio ; nec deerant qui propellerent proculcarentque, ni admonitu modestissimi cujusque, et aliis minantibus, omisisset intempestivam sapientiam.—Tacitus Hist. 3. cap. 81.*

Delane : Lady Betty Modish = Mrs. Woffington :
 Lady Easy = Mrs. Ward : Lady Graveairs = Mrs.
 Hale : Edging = Mrs. Ridout.

16. Distressed Mother 9th time.

18 and 20. Miss Bellamy acted Lady Fanciful.

23. Siege of Damascus. Caled = Quin : Eumenes
 = Sparks : Eudocia = Miss Bellamy : Phocyas is
 omitted.

March 2. Not acted 5 years, Henry 4th part 2d.
 Falstaff = Quin : King = Delane : Prince of Wales =
 Ryan : Archbishop of York = Bridgewater : West-
 moreland = Gibson : Mowbray = Paget : Pistol =
 Cibber Jun. : Shallow = Arthur : Silence = Stoppe-
 lear : Poins = Cushing : Bardolph = Marten : Bull-
 calf = Dunstall : Feeble = Collins : Hostess = Mrs.
 Bambridge : Doll Tearsheet = Mrs. Dunstall : with
 Apollo and Daphne—with a new scene of Harle-
 quin's Escape into a quart bottle.

4. Constant Couple. Sir Harry Wildair = Mrs.
 Woffington : Col. Standard = Delane : Beau Clincher
 = Cibber Jun. : Clincher Jun. = Cushing : Smuggler =
 Arthur = Dicky = Collins : Tom Errand = Dunstall :
 Lady Lurewell = Mrs. Ward : Angelica = Mrs. Ridout.

6. Mrs. Woffington's bt. Fair Penitent. Lothario
 = Delane : Calista = Mrs. Woffington.

9. Ryan's bt. Provoked Wife. Constant = Rid-
 out : Lady Brute = Mrs. Ward : with Muse's Look-
 ing Glass. Colax = Ryan : Urania = Mrs. Ward.

11. Henry 4th part 2d. Chief Justice = Sparks.

13. Delane's bt. Jane Shore. Alicia = Mrs. Ward.

14. For bt. of Sparks. Not acted 8 years, Rival
 Queens. Alexander = Delane : Clytus = Quin : Ly-

simachus = Ryan : Hephestion = Ridout : Cassander = Sparks : Aristander = Arthur : Roxana = Mrs. Ward : Statira = Miss Bellamy.

29. For bt. of Cibber Jun. Man of the Mode. Dorimant = Ryan : Sir Fopling Flutter = Cibber Jun. : Medley = Sparks : Old Bellair = Arthur : Mrs. Loveit = Mrs. Woffington : Harriet = Miss Bellamy : Belinda = Mrs. Ward : with the Gentleman Gardener. Colin = Wilder, his first attempt in the dramatic way : Sir Jasper = Arthur : Sham = Collins : Kitty = Miss Falkner :—the bill does not say that this Farce was a new one—it seems to have been taken from the Village Opera—see D. L. Feb. 6 1729.

On Feb. 27 T. Cibber put a ludicrous advertisement into the General Advertiser about his bt. in imitation of one from Dr. Crossa—at that time he intended to have had Pasquin for his Farce.

30. Mrs. Horton acted Lady Lurewell for her bt. —with Gentleman Gardener.

April 3. Mrs. Ward's bt. Don Sebastian. Almeyda = Mrs. Ward.

5. Miss Bellamy's bt. Double Dealer. Maskwell = Quin : Sir Paul Plyant = Collins : Careless = Ryan : Brisk = Cibber Jun. : Lady Froth = Miss Bellamy, 1st time : Lady Touchwood by Mrs. Woffington 1st time : Lady Plyant = Mrs. Hale :—with Phebe.

7. For bt. of Bencraft and Mrs. Hale. Way of the World. Mirabell = Ryan : Witwoud = Cibber Jun. : Millamant = Mrs. Woffington : Mrs. Marwood = Mrs. Ward :—Foote gave Tea for that night only.

10. For bt. of Arthur and Dunstall. Not acted 4 years, Sir Courtly Nice. Sir Courtly = Cibber Jun. :

Crack = Waistkum, his 1st appearance on any stage :
 Testimony = Arthur : Hothead is omitted : Leonora
 = Mrs. Woffington : Violante = Mrs. Horton.

11. Double Gallant. Atall = Cibber Jun. : Lady
 Sadlife = Mrs. Woffington : Lady Dainty = Mrs.
 Horton.

13. Henry 4th. Lady Percy = Miss Bellamy.

20. Provoked Wife. Sir John Brute = Quin :
 Lady Fanciful = Miss Bellamy : Belinda = Mrs.
 Ward, 1st time : Mademoiselle = Miss Morrison,
 who played inimitably :—this Comedy was acted with
 approbation at C. G., for tho' Garrick was then act-
 ing Sir John Brute, yet there were many obstinate
 critics of opinion, that the character was better con-
 ducted by Quin—there could not be any one part
 more differently acted than that was by Quin and
 Garrick—yet Wilkinson is decidedly of opinion, that
 if the author had been then living he would have
 allowed both right—even the petticoat scene was
 as opposite in dress and manner as Othello and Des-
 demona—yet had Quin attempted Garrick's manner,
 or Garrick Quin's, each would have certainly failed.

Davies says, Cibber's Sir John Brute was copied
 from Betterton, as far as a weak pipe and an inex-
 pressive meagre countenance could bear any resem-
 blance to the vigorous original—his skill was so
 masterly that in spite of natural impediments he
 acted this part with great and deserved applause—
 his comic feeling when drunk and after receiving the
 challenge from Constant, when he found him and
 Heartfree in his wife's closet, was inimitable acting.

Quin seemed to have forgotten that Sir John Brute
 had ever been a gentleman, of which part of the cha-

racter Cibber and Grrrick retained the remembrance through every scene of riot and debauchery—Quin besides in this part wanted variety and that glow and warmth, without which the picture remains imperfect and unfinished.

When Garrick was first announced for this part, Quin swore he might possibly act Master Jacky Brute, but it was impossible he should ever be Sir John Brute.

On the whole Davies gives the preference to Garrick over Cibber, as the former had, among many other advantages, a much more expressive countenance and a much happier tone of voice—his action too was more diversified and his humour less confined—in the scene with Lord Rake and his gang, from deficiency of power and look, Cibber fell greatly short of Garrick, here the latter was most triumphantly riotous and kept the spectators in continual glee—Cibber's pale face and weak voice did not present so full a contrast to female delicacy, when in woman's apparel, as Garrick's stronger-marked features, manly voice and more sturdy action—tho' Garrick was allowed to be most natural and diverting in drunken scenes, yet when Constant and Heartfree are discovered in the closet, impartiality must give the palm to Cibber. (*Davies.*)

Wilkinson's criticism seems more fair than Davies'—how Betterton acted Sir John Brute is no where recorded—Downes does not even notice the play—Davies takes it for granted that Sir John Brute should be represented as a gentleman, tho' the very name seems to imply the contrary—a man of fortune

and a gentleman are sometimes very distinct characters.

Towards the close of the season as Miss Bellamy was acting Lady Fanciful, between the 4th and 5th act, Mr. Metham, who was desperately in love with her, as she was with him, conjured her to let him say a word with her in the Hall—she complied—he caught her up in his arms, and hurried her into a coach which was in waiting—Lady Fanciful was repeatedly called, but no Lady Fanciful answered—it was soon found that a real rape (if a running away with a woman, where there is no resistance, may be so termed) had interrupted the progress of the play—Quin made an apology to the audience, by informing them, that he was come to beg their excuse for the fantastical girl of quality, whose company they would be disappointed of at the conclusion of the piece, as she had left Heartfree, upon finding an admirer that was made on purpose for her—this was said in allusion to Lady Fanciful's speech in the early part of the play. (*Mrs. Bellamy.*)

April 21. Love's last Shift. Sir Novelty = Cibber Jun. : Loveless = Ryan : Sir W. Wisewoud = Arthur : Narcissa = Mrs. Woffington : Amanda = Mrs. Ward.

May 4. Henry 8th. King = Quin : Wolsey = Ryan : Buckingham = Delane : Norfolk = Sparks : Suffolk = Arthur : Campeius = Dunstall : Lord Sands = Collins : Gardiner = Cibber Jun. : Queen = Mrs. Woffington, 1st time : Anne Bullen = Miss Bellamy.

5. Henry 8th with Coronation.

9. Constant Couple—11. Beggar's Opera.

No more bills. (*Bills from B. M.*)

Quin's Falstaff and several of his characters had drawn great audiences—Miss Bellamy was much esteemed—Mrs. Woffington had been attractive in Sir Harry Wildair, &c.—and though D. L. had been fashionable, yet C. G. had been respectable as to entertainment, and had been well attended.

This was the year of the bottle conjuror at the Hay. where the joke drew a great concourse of people—it turned out advantageous to the proprietor of C. G., as at the latter part of the season, Harlequin, to the amazement of crowded audiences, not only went into a quart bottle, but after that Don Jumpedo jumped down his own throat—these exploits were performed by Harlequin Phillips—(*Wilkinson*)—see D. L. April 13.

HAY. 1748-1749.

Jan. 2. For the Lock Hospital—49th day's Sale—at his auction room, late the New Theatre in the Hay., Mr. Foote will exhibit a choice collection of Pictures.

14. Foote's auction positively last time.

16. A riot about the bottle conjuror.

25. By particular desire—Foote will exhibit some entire new lots—consisting of a Poet—a Beau—a Frenchman—a Miser—a Taylor—a Sot—Two young Gentlemen and a Ghost—Two of which are originals—the rest copies from the best Masters.

And an Oration in praise of *Sight*, &c.—With a dance called Prince Eugene's March—places for the boxes to be taken at the auction room—the auction to begin at $\frac{1}{2}$ past six.

The Oration was no doubt in ridicule of a celebrated oculist, whom Foote had mimicked in the *Diversions of the Morning*—see *Thespian Dictionary*.

Foote brought out his *Knights*—probably in March or April—the scene lies at an Inn in the country—Hartop had mortgaged his estate to Sir Penurious Trifle and spent the money—he wishes to re-establish his affairs by marrying Miss Sukey Trifle, who is an only child, and who has an independent, handsome fortune—Sir Gregory Gazette means to marry his son, Tim, to Miss Sukey—Hartop passes himself on Sir Gregory for Sir Penurious Trifle—Jenny, the landlord's daughter, assumes the character of Miss Sukey—Tim marries a girl who has followed him from Cornwall—the real Miss Sukey arrives at the Inn with her maiden aunt, Mrs. Penelope Trifle—Hartop prevails on Sir Gregory and Tim to lend him and his friend Jenkins their clothes—they pass themselves on Mrs. Penelope and Miss Sukey for Sir Gregory and Tim—Hartop, as Tim, marries Miss Sukey—she is an awkward, ignorant girl—but that Hartop does not regard—this Farce is well written and has a good share of humour, but Foote's acting must have been the life and soul of it—his part was Hartop—in the disguise of Sir Penurious Trifle, he took off (as it was then said) the manners of a certain gentleman in the west of England with uncommon humour and perspicuity—but what perhaps gave the highest piquancy to this Comedy, was the conclusion

of it ; which consisted of a feigned concert of vocal music between *two Cats*, in burlesque of the Italian Opera—(*Cooke*)—for this purpose Foote had engaged a man famous for his skill in imitating the mewling of Cats, and who was called Cat Harris—as he neglected to attend the rehearsal one day, Foote desired Shuter to endeavour to find him—Shuter was directed to some Court in the Minories, but not knowing the house, he began a Cat-solo—upon this the other looked out of the window, and answered him with a Cantata of the same sort—“Come along,” says Shuter, “I want no better information that “you are the man—Mr. Foote stays for you—we “cannot begin the Cat-Opera without you”—(*Davies*)—this burlesque had a whimsical and attractive effect for some time ; but the manager, foreseeing that it could only be temporary, added a different conclusion to his piece after the first run, which gave it a more dramatic appearance. (*Cooke.*)

Woodward at his last benefit (March 18) had retaliated on Foote for taking him off in the *Diversions of the Morning*.

April 6. General Advertiser. As the Auctioneer gives Tea to-morrow at C. G. Woodward (by particular desire) on Saturday next will present him with a dish of his own Chocolate ; with an addition of one *Mew* at his *Cats*.

April 8. Gen. Adv. Foote advertised, that as the Italian Cats would not do at the Hay., he had disposed of them at D. L.

April 15. The two Knights will treat their friends.

20. The two Knights, &c.

A Portrait of Harry the Smuggler as he looked at his trial.

May 15. For the benefit of Sir Gregory Gazette and his son Tim—(viz. Shuter and Costollo).

The two Knights treat their friends
with the auction,
and a smuggling Epilogue called
Tit for Tat,
or the Smuggler foiled at his own weapons.

1749.

Cato was acted in or before Jan. at Leicester House where the Prince of Wales resided. Portius = Prince George: Juba = Prince Edward: Cato = Master Nugent: Sempronius = Master Evelyn: Lucius = Master Montague: Decius = Viscount Milsintown: Syphax = Lord North's Son: Marcus = Master Madden: Marcia = Princess Augusta: Lucia = Princess Elizabeth:—King George the 3d, then Prince George, spoke the Prologue—in which he said of himself—

—— “In England born in England bred.”

(*London Magazine.*)

Quin, who was much patronized by the Prince of Wales, in all probability superintended the Rehearsals—when George the 3d made his first speech to the two houses of Parliament, Quin said “I knew he “would do it well, for I taught the boy.”

D. L. 1749-1750.

Mrs. Cibber did not play—this was owing to a difference between her and Garrick—Barry likewise was dissatisfied, and complained that he was called on to act on unlucky days, when there was likely to be a bad house—Garrick desired him to fix his own days—but even this did not produce the desired effect—Garrick's Hamlet still drew greater crowds than Barry's—which was a misfortune that Garrick was not anxious to remove. (*Davies.*)

Garrick (shameful to relate) encouraged Mrs. Ward to break her articles with Rich, which she was the more easily tempted to do, as Miss Bellamy was in possession of many of the characters she wished to play—this exchange of Mrs. Ward for Mrs. Cibber fell heavier on Barry than Garrick—Barry indeed refused to play Romeo with Mrs. Ward—D. L. except on particular nights took the lead this season. (*Wilkinson.*)

Sep. 16. Busy Body. Sir George Airy = Palmer, 1st time : Sir Francis Gripe = Yates :—with Mock Doctor. Gregory = Woodward : Dorcas = Miss Pitt.

19. Relapse. Syringe = Yates : Nurse = Miss Pitt

20. Love for Love. Valentine = Havard : Nurse = Miss Pitt.

22. (23 and 30) London Merchant. George Barnwell = King, 1st time : Trueman = Blakes : Milwood = Mrs. Pritchard : Maria = Miss Cole : Lucy = Mrs. Green.

28. Much ado—Garrick's 1st appearance since his marriage—with Intriguing Chambermaid.

Oct. 3. Hamlet = Barry : Polonius = Taswell : Ophelia = Mrs. Clive :—with Miss in her Teens. Fribble = Yates.

7. Never performed, a Farce in one act called the Little French Lawyer. Woodward — Palmer — Blakes—Winstone—Taswell—King—Shuter—Costollo—and Mrs. Bennett.

General Advertiser. Oct. 5. The Little French Lawyer will be performed by Woodward—G. A. says Oct. 9. Little French Lawyer was performed to a crowded house ; every scene, except the last, met with universal applause, but that meeting with disapprobation, it is now altered, and will be performed again to-morrow night.

Oct. 10. Provoked Husband and Little French Lawyer with alterations—not acted 3d time—see D. L. Oct. 25 1717.

11. Comus = Havard : Younger Brother = King : Lady = Mrs. Elmy.

13. King Lear = Garrick : Bastard = Palmer : Cordelia = Mrs. Ward, her 1st appearance there.

14. Garrick acted Abel Drugger.

17. Macbeth = Barry : Rosse = King : Young Siward = Palmer.

18. Strategem. Foigard = Costollo : Gibbet = Neale : Mrs. Sullen = Mrs. Pritchard.

19. Comus, with Spanish Curate. Taswell—Yates—King—Shuter and Mrs. Green—acted but once—this Farce is not printed—for Spanish Curate see L. I. F. Nov. 17 1722.

21. Fair Penitent. Lothario = Garrick : Horatio = Barry : Sciolto = Berry : Altamont = Havard : Calista = Mrs. Ward.

23. Garrick and Mrs. Pritchard acted Sir John and Lady Brute.

24. Miser. Ramilie = Palmer : Starved Cook (James) = Woodward.

26 and 27. Garrick acted Ranger and Hamlet.

28. Twelfth Night. Malvolio = Neale.

30. London Cuckolds. Doodle = Taswell.

Nov. 2. Othello = Barry : Iago = Garrick : Cassio = Palmer : Roderigo = Yates : Desdemona = Mrs. Elmy : Æmilia = Mrs. Pritchard.

3. Much ado. Claudio = King :—Lee was gone to C. G.

4 and 6. Tamerlane. Axalla = King : Arpasia = Mrs. Pritchard.

8. King Lear. Gentleman Usher = Shuter.

9. Confederacy—13. Macbeth = Barry.

16. Richard 3d = Garrick.

17. Love for Love. Miss Prue = Mrs. Green.

20. Hamlet = Barry.

21. Funeral. Sable = Neale : Lady Harriet = Mrs. Clive, 1st time.

22 and 24. Othello = Barry : Iago = Garrick.

23. Busy Body. Patch = Mrs. Green.

27. Double Dealer. Careless = Mills : Mellefont = Havard : Lord Froth = Shuter.

28. Conscious Lovers. Myrtle = Palmer : Indiana = Mrs. Elmy.

Dec. 1. Othello = Barry : Iago = Garrick.

2. Never acted, Chaplet. Damon = Beard : Palæmon = Master Mattocks : Pastora = Mrs. Clive : Laura = Miss Norris :—this is a musical trifle by Mendez—Wilkinson says Pastora cannot be known, but by those who had the pleasure of seeing Mrs.

Clive—the Chaplet was frequently acted—this seems to have been Master Mattocks' first appearance.

8. Orphan. Monimia = Mrs. Ward.

9. Not acted 4 years, Love's last Shift. Sir Novelty Fashion = Woodward : Loveless = Havard : Sir William Wisewoud = Taswell : Elder Worthy = Bridges : Younger Worthy = Mills : Narcissa = Mrs. Clive : Amanda = Mrs. Ward : Flareit = Mrs. Green.

12. (and 13) Constant Couple. Sir Harry Wildair = Woodward, 1st time : Standard = Havard : Beau Clincher = Yates : Clincher Jun. = Shuter : Smuggler = Taswell : Tom Errand = Costollo : Lady Lurewell = Mrs. Ward : Parly = Mrs. Green : Angelica = Miss Cole : Lady Darling = Miss Pitt.

14. Love's last Shift. Snap = Yates : Sly = Shuter.

16. Conscious Lovers. Indiana = Mrs. Pritchard.

18. Squire of Alsatia. Cheatly = Palmer : Lucia = Mrs. Green :—Young Belfond is still omitted.

20-21-22. Rehearsal. Bayes = Garrick : Johnson = Palmer : Smith = Bridges :—the other parts by Yates, Havard, Taswell, Blakes, Woodward, Shuter, Costollo, Mrs. Bennett, Miss Cole, and Miss Murgetroyd.

27. Beggar's Opera. Macheath = Beard : Peachum = Yates : Lockit = Costollo : Polly = Mrs. Clive : Lucy = Mrs. Green : Mrs. Peachum = Miss Pitt :—with, 2d time for 10 years, Duke and no Duke. Trappolin = Woodward : Lavinio = Palmer : Brunetto = King : Puritan = Shuter : Flametta = Miss Cole.

28. Bold Stroke for a Wife. Sir Philip Modelove = Shuter.

30. Macbeth = Barry : Witches = Bridges, Yates, and Shuter.

Jan. 1 and 2. Tempest. Prospero = Bridges : Ferdinand = King : Trincalo = Yates : Caliban = Blakes : Stephano = Shuter : Hippolito = Mrs. Willoughby :—see Dec. 26 1747.

3. Hamlet = Barry : Ghost = Sowdon.

6. Never acted, Edward the Black Prince. English—Edward = Garrick : Arnold = Havard : Lord Audley = Palmer : Earl of Salisbury = Bridges : Lord Chandos = Blakes : Earl of Warwick = Usher : —French—King of France = Sowdon : Lord Ribemont = Barry : Lord Charney = Winstone : Duke of Athens = King : Archbishop of Sens = Burton : Cardinal Perigort = Berry : Mariana (daughter to Charney) = Mrs. Ward : Louisa (her attendant) = Miss Murgetroyd :—acted 9 times——some parts of this play are well written, but on the whole it is dull and declamatory—the question in the 1st scene is, whether the Prince of Wales shall engage with the superiour numbers of the enemy—and the same is repeatedly discussed to the end of the 4th act—in the 5th we have the battle of Poitiers—the love Episode is tolerable—at the opening of the play, Mariana is a prisoner in the English camp—she and Arnold are mutually in love—Arnold and the Prince of Wales had been intimate from childhood—the Prince had bestowed great favours on Arnold, yet he is so infatuated by his love for Mariana that he is prevailed on by her to join the French—he soon repents of his treachery—Ribemont treats him with contempt—Mariana attempts to sooth him—but in vain—he returns to the English camp, and obtains

permission from the Prince to die in the service of his country—when the battle takes place, he fights with great bravery, and is killed by Ribemont—the Prince enters before Arnold dies, and gives him his pardon—Ribemont and Audley fight—Ribemont is killed and Audley wounded—Mariana kills herself—in the last scene the King of France is brought in as a prisoner—Barry did himself great credit in Ribemont; a character which Shirley, probably without intending it, has made more interesting than that of his hero—the Black Prince was too uniform, too cold and tame for such an actor as Garrick. (*Murphy in part.*)

18. Love for Love. Jeremy = Shuter.

19. Anatomist. Old Gerald = Shuter.

22. Not acted 30 years, Friendship in Fashion. Goodvile = Havard : Malagene = Woodward : Sir Noble Clumsey = Winstone : Truman = Palmer : Valentine = Usher : Caper = Shuter : Saunter = King : Mrs. Goodvile = Mrs. Pritchard : Lady Squeamish = Mrs. Clive : Victoria = Mrs. Bennett : Camilla = Mrs. Willoughby : Lettice = Miss Pitt :—this C. was acted but once—it deserved a much better fate—Wilkinson attempts to be jocose at the expense of Mrs. Clive—but what he says only proves his gross ignorance of the play about which he is speaking—Lady Squeamish is in no danger of being ravished—*volenti non fit injuria*—it is said that this play was considered as so indecent that it was not allowed to be finished, yet, when it came out originally, the Prologue assured the Ladies there was no indecency in it—

“ No, not so much as one well-meaning hint.”

27. Much ado. Verges = Shuter.

29. Macbeth = Barry.

31. Merope—acted 9 times this season.

Feb. 7. Distressed Mother. Andromache = Mrs. Ward.

8. Relapse. Young Fashion = King.

9. For the benefit of the author—by command of the Prince of Wales—Merope.

General Advertiser Feb. 3. “Merope will be
“acted on the 9th for the author’s bt.—We believe
“it will be sufficient to draw together a very numer-
“ous audience on this occasion to inform our
“readers that the Gentleman who wrote this Tragedy
“has been confined to his bed these 8 months past
“by a lingering and consuming illness; and this
“only favour which he is to receive from the public,
“will in all probability be the last.”

Gen. Adv. Feb. 12. “Aaron Hill died on Thursday”
this was the only benefit he ever had—at this time
he seems to have been involved in pecuniary difficul-
ties—he had behaved with the greatest generosity in
all his concerns with the theatre—in his preface to
Athelwold 1731 he says “the distinction of deserv-
“ing to be *read*, is all the advantage I propose from
“my writings”—he gave his alteration of Henry 5th
to the managers of D. L. with sets of scenes for
which to Victor’s knowledge he paid £200—he wrote
the Fatal Extravagance for Mitchell (a Gentleman of
his acquaintance then in distress) got it acted, and
supported on the supposed author’s 3d night—he
gave the profits of Zara to Bond, (another of his
distressed friends) and the printing of it to Chetwood,
then Prompter and Bookseller. (*Victor.*)

Hill wrote about 17 dramatic pieces, of which *Zara* is the best—his works (including *Fatal Extravagance*) were printed in 2 vols. 8vo. in 1760—the constant error of Hill's style is an elaborate attempt to avoid flatness: his notion was that to be impressive, the expression must be forced and distorted; he was remarkable for singularity of sentiment and bold experiments in language. (*Dr. Johnson.*)

22. *Merchant of Venice*. Shylock = Yates: Launcelot = Shuter: Gratiano = Mills:—this was his last appearance on the stage. (*B. M.*)

Gen. Adv. “March 22. We hear that William “Mills lies at the point of death”—on March 31 he advertised about his bt. which was fixed for April 21.

Gen. Adv. April 18. “Mills died yesterday of “a dropsy—if his infirmities in the latter part of “his life made him less useful on the stage, yet he “made amends by his conduct off it”—his death was no loss to the stage, he had been for several years in the possession of some good parts, which might have been better acted.

24. Never acted, *Roman Father*. Horatius (a Roman Senator) = Garrick: Publius Horatius (his son) = Barry: Valerius = King: Tullus Hostilius (King of Rome) = Sowdon: Horatia (daughter to Horatius) = Mrs. Pritchard: Valeria (sister to Valerius) = Mrs. Ward:—this is a moderate T. by Whitehead, who says in his advertisement, that he has traced Corneille's *Horace* very closely in the latter end of the 3d act, and in the beginning of the 4th, but that he was hardly conscious to himself of having borrowed even a thought from him

in the other acts——in the French play the Younger Horatius is married to the sister of the Curiatii—Whitehead has been censured for omitting this circumstance, as being a great aggravation of the distress—he has however acted judiciously, as the thing is a mere poetical fiction, and as the character of Publius Horatius is sufficiently savage as it now stands—well might Horatia say—

—————“ Is this the hero
 “ That tramples nature’s ties, and nobly soars
 “ Above the dictates of humanity ?”

For the history see Livy book 1st from Chapter 23d to 27th.

March 10. Barry’s bt. Othello = Barry : Iago = Garrick.

13. Mrs. Pritchard’s bt. Not acted 7 years, Fatal Marriage. Biron = Garrick : Villeroy = Havard : Baldwin = Berry : Carlos = King : Fernando = Yates : Frederick = Palmer : Isabella = Mrs. Pritchard :—rest omitted.

15. Mrs. Clive’s bt. Hamlet = Garrick : Ophelia = Mrs. Clive :—with, never acted, Rehearsal, or Bays in Petticoats—Woodward—Beard—Simpson—Cross—Mrs. Clive—Mrs. Bennett—Miss Cole—Miss Norris——Mrs. Hazard has written a burletta—in the 2d act, the scene lies in the playhouse—the burletta is to be rehearsed—Cross the Prompter says that Mrs. Clive cannot attend, as she is obliged to go to some ladies about her benefit—Mrs. Hazard is very angry with Mrs. Clive—Cross and Witling persuade Mrs. Hazard to play the part of Marcella

herself—Beard and Miss Norris act Corydon and Miranda—after about 5 pages of singing, the Rehearsal is interrupted by the entrance of Miss Giggle, &c.—Mrs. Hazard makes her exit in a passion——this Farce was written by Mrs. Clive—it is a mere trifle—in the character of Mrs. Hazard, Mrs. Clive speaks of herself in a ludicrous manner—see March 22 1753.

17. Strategem. Gibbet = Shuter : Cherry = Mrs. Clive :—this may be correct, but Mrs. Green usually acted the part.

19. Woodward's bt. Not acted 5 years, Careless Husband. Sir Charles Easy is omitted : Lord Fopington = Woodward : Lord Morelove = Palmer : Lady Betty Modish = Mrs. Pritchard : Lady Easy = Mrs. Ward : Edging = Mrs. Clive :—with Miss in her Teens. Fribble = Garrick.

22. Sowdon acted Altamont for his bt.

26. Yates' bt. Foundling. Fidelia = Mrs. Ward.

27. Mrs. Green's bt. Fatal Marriage, with Lethe. Frenchman (by particular desire) = Garrick.

April 2. Mrs. Elmy's bt. All for Love. Antony = Barry : Octavia = Mrs. Elmy :—rest omitted.

5. For the benefit of Mrs. Forster, Granddaughter of Milton and his only surviving descendant—Comus, with an occasional Prologue to be spoken by Garrick. Lady = Mrs. Pritchard : Sabrina = Miss Norris :—with Lethe. Frenchman = Garrick :——Some letters were inserted in the papers to secure a good benefit to Mrs. Forster, the profits of the night however were only £130 ; she was so little acquainted with diversion or gaiety, that she did not know what

was intended, when a benefit was offered her—Dr. Johnson wrote the Prologue. (*Dr. Johnson.*)

9. Orphan, with Miss in her Teens. Fribble = Yates : Flash = Shuter : Loveit = Palmer : Tag = Mrs. James : Miss Biddy = Miss Cole.

17. For bt. of Winstone and King—King acted Count Basset and Fribble.

19. For bt. of Palmer and Shuter. Hamlet = Barry :—with School boy by Shuter.

21. For bt. of Mrs. Mills. Garrick acted Archer.

25. For bt. of Mr. Pritchard. Merope with Lethe. Frenchman = Blakes : Mercury = Master Mattocks.

26. All for Love. Ventidius = Sowdon : Dolabella = King : Cleopatra = Mrs. Pritchard :—with Rehearsal.

27. Tempest and Rehearsal.

28. For bt. of Master Mattocks. Careless Husband. Lord Foppington = Woodward :—with Lethe. Fine Gentleman = King.

30. Funeral. Kate Matchlock = Mr. Shuter.

May 1. Relapse. Worthy = Palmer : Sir Tunbelly Clumsy = Taswell.

2. Constant Couple. Sir Harry Wildair = Woodward :—with Lethe. Fine Gentleman = King.

7. For the Marshalsea Prisoners. Garrick acted Brute.

11. Roman Father 12th time, with Lethe. Fine Gentleman = Woodward :—last bill—(*Bills from B. M.*)

Gen. Adv. 20th of Nov. Whereas it has been industriously given out in order to prejudice Mr. Barry, that he has frequently of late refused to act,

when his health would have permitted ; he takes this opportunity of assuring the public, whose favour it is his highest ambition to deserve, that he scorns to make use of tricks and evasions of this kind, and that nothing but real illness has, or shall ever oblige him to decline his duty as an actor.

Barry acted Hamlet 4 times—Lord Townly 6—Macbeth 4—Horatio 4—Othello 5—Bajazet 2—Young Bevil 6—Castalio 5—Ribemont 9—Orestes 1—Publius 12—Antony (All for Love) 2—Sir Charles Raymond 1.

Garrick acted Benedick 7 times—Lear 3—Abel Drugger 2—Archer 4—Lothario 4—Brute 5—Hamlet 2—Iago 5—Richard 2—Ranger 3—Chamont 5—Bayes 5—Black Prince 9—Dorilas 9—Roman Father 12—Biron 2—Young Belmont 1—Frenchman 2—Fribble 1.

Richard Neale either died or left the stage in the course of this season—he was a sort of grotesque actor, whose peculiar talent was suited only to some particular characters, in which he was sure to excel any body else—Garrick, when he was under some difficulty how to cast a part, used to say, “ come I “ will give it to Neale, for I am sure he will make “ more of it than any body else can”—he excelled in Launcelot, Slender, and Sir Joseph Wittol. (*Davies.*)

C. G. 1749-1750.

Sept. 25. Provoked Wife.

27. Hamlet. Hamlet = Ryan : Ghost = Delane : King = Sparks : Polonius = Arthur : Queen = Mrs. Horton : Ophelia = Mrs. Vincent.

29. Provoked Husband. Miss Jenny = Miss Minors, 1st appearance on that stage.

Oct. 2. Richard 3d = Quin : Henry 6th = Delane.

4. Othello. Desdemona = Mrs. Woffington.

8 or 9. Spanish Fryar. Torrismond = Delane.

11. Committee. Teague = Barrington, his 1st appearance there : Obediah = Arthur : Day = Collins : Careless = Ryan : Blunt = Sparks : Ruth = Mrs. Woffington : Mrs. Day = Mrs. Barrington, late Mrs. Hale.

12. Macbeth. Macbeth = Quin : Macduff = Ryan : Banquo = Delane : King = Sparks : Lady Macbeth = Mrs. Woffington.

15. Double Dealer. Lady Froth = Mrs. Vincent.

19. Julius Cæsar = Bridgewater : Plebeians = Collins, Dunstall, and Arthur.

23. (and 24) Suspicious Husband. Ranger = Lee, his 1st appearance there : Jack Meggot = Cushing : Clarinda = Mrs. Woffington, 1st time : Lucetta = Miss Minors : = Lee had come to C. G. in violation of his articles with Garrick—Garrick forced him to return to D. L. in Dec. 1750.

25 Measure for Measure. Lucio = Cushing.

26. Henry 4th. Lady Percy = Mrs. Vincent.

27. (and 28) Conscious Lovers. Young Bevil = Delane : Tom = Dyer from Dublin : Indiana = Mrs.

Vincent : Phillis = Mrs. Woffington : Lucinda = Mrs. Barrington :—Dyer was engaged to supply the loss of Theophilus Cibber—Colley Cibber at Mrs. Woffington's desire twice read the character to him—in a letter to Victor he speaks handsomely of Dyer's performance, and adds that his singing gave a good deal of surprise and pleasure—Dyer was a pleasing actor, with a good voice and easy manner ; his abilities in sprightly Comedy were not striking, but he was sure to please and never to offend—he played several important parts, such as Ranger, &c., and in 'Tom he was excellent—his figure was very neat, and not unlike that of Lewis, who was afterwards at C. G. —Dyer had likewise a good turn for mimicry, so that he was able to take off not only every performer male and female, but also singers and dancers. (*Wilkinson and Chetwood.*)

30. London Cuckolds. Ramble = Ryan : Arabella = Mrs. Woffington : Eugenia = Mrs. Barrington.

31. Double Dealer. Lord Touchwood = Bridgewater.

Nov. 1. Recruiting Officer. Brazen = Dyer : Balance = Quin : Sylvia = Mrs. Woffington : Melinda = Mrs. Horton.

2. Jane Shore. Alicia = Mrs. Vincent.

3. Oronooko = Delane : Imoinda = Mrs. Dyer, her 1st appearance there :—she was most theatrically bred—she was the daughter of Christopher Bullock and his wife—the latter of whom owed her birth to Wilks and Mrs. Rogers—her paternal grandfather was of course the celebrated Bullock.

4 and 6. Tamerlane. Axalla = Lee : Omar = Sparks : Arpasia = Mrs. Woffington.

8. Henry 4th part 2d——9: Royal Merchant.
15 and 16. Distressed Mother. Hermione = Mrs. Horton.

17. Double Gallant. Atall = Dyer : Sir Solomon Sadlife = Collins.

18. Volpone. Voltore = Ridout.

21 and 22. Constant Couple. Sir Harry = Mrs. Woffington : Beau Clincher = Dyer : Lady Lurewell = Mrs. Vincent.

23. Twin Rivals, with Perseus and Andromeda—this Entertainment was acted almost every night till Feb. 7, except on Nov. 30, when Miss in her Teens was substituted for it—this was in all probability owing to the accident which Wilkinson describes—Perseus suspended by a wheel of large circumference was whirled with great velocity around the theatric clouds—one fatal evening the wheel and pullies broke, and down fell Perseus on the harmless stuffed sea-monster, who was supposed to be almost in the act of seizing Andromeda—the curtain instantly dropt to hide the disgrace.

24. Strategem. Foigard = Barrington.

29. Old Batchelor. Araminta = Mrs. Barrington.

Dec. 6. Merry Wives. Mrs. Page = Mrs. Barrington.

7. Busy Body. Marplot = Dyer.

8. Love makes a Man. Clodio = Dyer : Don Lewis = Arthur : Governour = Sparks.

11. Twin Rivals. Elder Wou'dbe = Delane : Younger Wou'dbe = Sparks : Trueman = Gibson : Teague = Barrington : Alderman = Arthur : Aurelia = Mrs. Ridout : Constance = Mrs. Vincent.

16. Never acted there, Lady Jane Gray. Lord Guilford Dudley = Ryan : Pembroke = Delane :

Gardiner = Quin : Northumberland = Sparks : Lady Jane Gray = Mrs. Woffington : Duchess of Suffolk = Mrs. Horton :—acted 7 nights successively—Quin was particularly happy in speaking this line—

“ I hold no speech with Heretics and Traitors.”

Mrs. Woffington's performance added greatly to her reputation. (*Wilkinson.*)

26. Never acted there, (acted May 23 1740) London Merchant. George Barnwell = Lacy : Milwood = Mrs. Vincent : — rest by Bridgewater, Sparks, Miss Haughton, and Miss Minors.

27. Drummer. Sir George Truman = Ryan : Vellum = Arthur : Tinsel = Dyer : Coachman = Dunstall : Abigail = Mrs. Bambridge : Lady Truman = Mrs. Vincent.

28. Not acted 7 years, Unhappy Favourite. Essex = Lee : Southampton = Ridout : Burleigh = Sparks : Queen Elizabeth = Mrs. Horton : Rutland = Mrs. Vincent.

Jan. 4. Nonjuror. Dr. Wolf = Sparks : Heartly = Lee : Col. Woodvil = Dyer : Charles = Lacy : Maria = Mrs. Woffington : Lady Woodvil = Mrs. Horton.

16. Henry 5th = Delane : Pistol = Dyer : Dauphin = Lee : Burgundy = Lacy : Chorus = Ryan.

18. (19 and 20) Rule a Wife. Leon = Quin, 1st time these 10 years : Copper Captain = Ryan : Duke = Sparks : Estifania = Mrs. Woffington : Old Woman = Mr. Collins.

23. Venice Preserved. Renault = Sparks : Belvidera = Miss Bellamy :—seemingly her 1st appearance this season.

27. Cato. Marcia = Miss Bellamy.
 Feb. 1. Lady Jane Gray 9th time.
 5. Siege of Damascus. Phocyas = Ryan.
 19. Henry 5th. Fluellin = Arthur : Macmorris =
 Barrington : Queen of France = Mrs. Horton.
 20. Orphan. Chamont = Lacy.
 21. Oronooko. Aboan = Sparks : Imoinda = Miss
 Bellamy.
 22. Funeral. Lord Hardy = Delane : Trim =
 Dyer : Campley = Lee : Sable = Arthur :—rest
 omitted.
 24. Henry 5th. Princess = Mrs. Barrington.
 March 1. Never acted there, Romeo and Juliet.
 Romeo = Lee : Mercutio = Dyer : Capulet = Sparks :
 Friar Lawrence = Ridout : Tibalt = Lacy : Montague
 = Bridgewater : Juliet = Miss Bellamy : Lady Capu-
 let = Mrs. Horton : Nurse = Mrs. Dunstall :—acted
 5 times successively.
 12. Quin's bt. All for Love. Antony = Delane :
 Ventidius = Quin : Dolabella = Ryan : Alexas = Lee :
 Serapion = Sparks : Cleopatra = Mrs. Woffington :
 Octavia = Miss Bellamy.
 17. Mrs. Woffington's bt. Not acted 30 years,
 Virtue Betrayed. Piercy = Delane : King Henry =
 Quin : Wolsey = Ryan : Northumberland = Sparks :
 Anna Bullen = Mrs. Woffington : Lady Eliz. Blunt
 = Mrs. Horton :—with, not acted 5 years, Stage
 Coach. Squire Somebody = Dunstall : Macahone =
 Barrington.
 20. Miss Bellamy's bt. Fair Penitent. Lothario
 = Lee : Horatio = Quin : Sciolto = Sparks : Calista
 = Miss Bellamy :—with Stage Coach.
 22. Virtue Betrayed. Piercy = Delane, his last

time of acting :—Virtue Betrayed was given out for the 24th, but deferred.

26. For bt. of Sparks. Merry Wives. Ford = Sparks :—with Miss in her Teens. Flash = Dyer.

27. Lowe's bt. Comus = Quin : Lady = Mrs. Woffington :—with, not acted 10 years, Cure for a Scold.

April 2. Lee's bt. Richard 3d = Lee : Henry 6th = Bridgewater : Queen = Mrs. Horton : Lady Anne = Mrs. Woffington.

3. Mrs. Horton's bt. Not acted 10 years, Mourning Bride. Osmyn by a Gentleman : King = Sparks : Almeria = Miss Bellamy : Zara = Mrs. Horton.

5. For bt. of Arthur and Mrs. Vincent. Not acted 7 years, Albion Queens. Norfolk = Ryan : Cecil = Arthur : Queen Mary = Mrs. Woffington, 1st time : Queen Elizabeth = Mrs. Horton :—with, never acted, a Farce taken from Beaumont and Fletcher, called the Maid in the Mill—in which will be introduced the Judgment of Paris—Lowe—Miss Falkner—Miss Young—and Miss Vincent—in the original play the Judgment of Paris is very short—on this evening the musical piece called the Judgment of Paris seems to have been introduced—Lowe, &c. being all singers.

7. Revenge. Carlos = Lee.

20. Dyer acted Capt. Macheath for his bt.

23. Don Sebastian. Dorax = Quin : Almeyda = Miss Bellamy.

26. Dunstall's bt. Lady Jane Gray. Pembroke = Lacy :—with Cure for a Scold. Manly = Dunstall : Peg = Mrs. Dunstall : Flora = Miss Falkner.

28. Strategem. Archer = Lee, 1st time.

30. Conscious Lovers. Indiana = Miss Bellamy.
May 10. Mrs. Woffington acted Sir Harry Wildair
—last bill—(*Bills from B. M.*)

General Advertiser April 3d—"on Saturday night
"died Dennis Delane Esquire, universally regretted."

The person who wrote the life of Theophilus
Cibber in 1740 says—"Quin and Delane both play
"the chief parts in the same cast, I shall therefore
"consider their different characters together * * *
"when Booth quitted the stage, Quin was for some
"time without a competitor, but, all on a sudden,
"there appeared at G. F. a young Tragedian from
"Dublin—this was Delane—novelty, youth, a hand-
"some figure, &c. took off from any severe criticism
"on his elocution and action—in short, tho' so far
"from the polite end of the town, he drew to him
"several polite audiences, and became in such a de-
"gree of repute, that comparisons were made be-
"tween him and Quin; nor was he without admirers
"of both sexes who gave him the preference * * *
"in 1735 he engaged with Rich at C. G.—and in 2
"or 3 years he gained that station on the stage,
"which most of the other actors could not in many
"years attain to"—Davies speaks less favourably of
Delane, and says that he hurt himself by his fond-
ness for the bottle.

When Delane and Sparks were acting at Edin-
burgh in 1748 Mrs. Ward was a favourite actress
there—tho' Delane was in the service of Garrick,
yet he recommended her to Rich—at which the
former was mortally offended—before this Garrick
had publickly professed himself the friend of Delane,
and took a pleasure in walking with him in the street

arm in arm—but “O world thy slippery turns”—
(Coriolanus)—Delane soon after his arrival from
Scotland accidentally met Garrick in the Piazza of
C. G., who not only would not return his salute,
but gave him such a look of anger and disdain, as few
men, besides himself had it in their power to bestow
—an immediate separation of interest ensued—De-
lane’s articles were given up, and he engaged himself
to Rich. (*Davies.*)

Delane’s characters—selection only.

G. F. 1731-1732. Chamont—Othello—Orestes—
Oronooko—Essex—Hotspur—Col. Standard—Tor-
rismond—Manly (P. H.)—Ghost in Hamlet—Richard
3d—Aimwell—Tamerlane—Osmyn—Roderigo in
Pilgrim—Leon.

1732-1733. Castalio—Brutus—Piercy in Virtue
Betrayed—Young Bevil—Dumont—Macbeth—Lear
—Worthy in Relapse—Cato.

1733-1734. Lord Hardy—Col. Briton—Alexander
the Great—Varanes.

1734-1735. Polydore—Ædipus.

C. G. 1735-1736. Antony in All for Love—Lo-
thario—Falstaff in Merry Wives.

1736-1737. King John.

1737-1738. Jaffier—Pyrrhus—Hastings—Richard
2d—King in Henry 4th part 2d—Henry 5th—Tal-
bot in Henry 6th part 1st—Don John in False Friend
—Carlos in Love makes a Man.

1738-1739. Volpone—Hengist in Royal Convert
—Herod in Mariamne.

D. L. 1741-1742. Comus—Merchant of Venice—King in All's well—Hamlet—Lord Morelove—Old Batchelor.

1742-1743. Bajazet—Elder Wou'dbe in Twin Rivals—Horatio in Fair Penitent.

1743-1744. *Mahomet.

1744-1745. Faulconbridge in King John—*Osmond in Tancred.

1745-1746. Heartfree in P. W.—*Henry 7th.

1746-1747. Macduff = Theodosius.

1747-1748. Archbishop of Canterbury in Henry 5th—Gloster in Jane Shore.

C. G. 1748-1749. Antony in Julius Cæsar—Carlos in Revenge—Buckingham in Henry 8th.

1749-1750. Banquo.

* *Originally.*

Mrs. Christiana Horton was not engaged after this season, but she acted one night for her bt. at D. L. April 20 1752.

Curll in 1741 published the History of the English Stage—the whole or part of it is in the titlepage attributed to Betterton, who had been many years dead—it does not exactly appear who the compiler of it was—but it seems to have been Curll himself—Curll both in the titlepage and dedication evidently deals in ambiguities on purpose—Dr. Johnson says Curll was a rapacious bookseller of no good fame—and adds that Curll said of Pope “He has a knack
“ of versifying, but in prose I think myself a match
“ for him.”

Among Victor's letters there is one to the author of the English Stage printed in 1741.

Victor speaking of Mrs. Horton, says — “ She
“ played the most considerable parts in several plays
“ with success, particularly, Lady Brumpton in the
“ Funeral, for which she received the highest com-
“ pliments from Sir Richard Steele—and Mr. Booth
“ often declared that no one was so capable of play-
“ ing Mrs. Oldfield's parts, after her decease, as
“ Mrs. Horton—Mr. Wilks was of the same opinion,
“ and proved it, by choosing her to play with him in
“ several Comedies, where she appeared in Mrs.
“ Oldfield's characters—the part of Millamant, in
“ the Way of the World, was one of the foremost,
“ and my intimacy with Mr. Wilks, at that time,
“ gave me an opportunity to be assured, that she
“ acquitted herself in this character to the satisfaction
“ of that celebrated actor, as well as to the delight of
“ the audience——that she remains, now, in the full
“ possession of Mrs. Oldfield's parts, in Comedy,
“ without a rival, is obvious to every one who fre-
“ quents the theatres—and she is almost the only
“ copy that can remind us of the excellent original—
“ I shall only add one observation more, which is,
“ that in the meridian of life she retains her beauty
“ without art, and even without the entire loss of her
“ bloom, and is, by far, the handsomest woman on
“ either stage.”

Curll has printed this account of Mrs. Horton without any intimation that he had received it from Victor—and without making the necessary alterations—so that the reader (who had not seen Victor's

letter) must apply to the compiler of the history what Victor says of himself.

Mrs. Horton had been for many years, a favourite in Tragedy and Comedy ; at last she became so low in credit that Rich out of good nature offered to engage her at the reduced salary of £4 per week — this she refused in a fit of ill-timed resentment, and he could never be persuaded to make her a second offer — Garrick and Lacy by giving her a part of a benefit made some addition to a small annuity she enjoyed. (*Davies.*)

Mrs. Horton had in all probability acquired that unnatural mode of speaking, which was in fashion at the time when she came on the stage, but which was exploded before she left it — this may account for her gradually declining in Tragedy — Davies says, the natural and easy dialogue of Mrs. Pritchard so captivated the public, that poor Mrs. Horton was stripped of her characters one by one — Mrs. Woffington also got some of her parts from her.

Mrs. Horton grew corpulent latterly, but her beauty was so remarkable in the early part of life, that few young men could see her without having a *tendresse* for her, which she never discouraged, for she was so true a coquette, that a compliment to her charms from the meanest person of the theatre was acceptable, and was always received with a smile or a tap from her fan — on the verge of three-score she dressed like a girl of 20 and kept simpering and ogling to the last — and if features preserved even to that age could justify her weakness, she was certainly pardonable, for of all the women Davies ever saw she had the greatest pretence to vanity — a Noble-

man offered her a very large settlement to live with him, which she rejected—her sole passion was to be admired. (*Davies.*)

Mrs. Horton's characters—selection only.

- D. L. 1714-1715. Melinda in Recruiting Officer.
 1715-1716. Juletta in Pilgrim.
 1716-1717. Louisa in Love makes a Man.
 1717-1718. Widow Fitchew in Northern Lass.
 1719-1720. Betty Jiltall in Love for Money.
 1720-1721. Widow Rich in Comical Revenge—
 Lady Lurewell—Mrs. Sullen—Marcia in Cato—Lady
 Brumpton.
 1722-1723. Olivia in Plain Dealer.
 1723-1724. Belinda in Old Batchelor—Lady Sad-
 life—Anne Bullen.
 1724-1725. Phillis in Conscious Lovers.
 1726-1727. Lady Fidget in Country Wife.
 1727-1728. Lady Fanciful.
 1730-1731. Millamant—Lady Dainty.
 1731-1732. Queen Katharine—Lady Macbeth—
 Zara (M. B.)—Monimia.
 1732-1733. Arpasia in Tamerlane—* Mariana in
 Miser—Berinthia—Belvidera.
 1733-1734. Athanais—Ruth in Committee—Lady
 Townly — Clarissa in Confederacy — Lady Betty
 Modish.
 C. G. 1734-1735. Queen Mary in Albion Queens
 —Rutland—Violante in Wonder—Estifania—Andro-
 mache—Jane Shore—Mariamne—Cordelia.
 1735-1736. Cleopatra—Mrs. Ford.

1736-1737. Scornful Lady.

1737-1738. Indiana—Statira—Leonora in Mistake—Calista—Queen in Richard the 2d—Mrs. Brittle—Desdemona—Lady Hartwell in Wit without Money—2d Constantia—Almeria in M. B.—Imoinda—Lætitia in O. B.

1738-1739. Biddy Tipkin—Ethelinda in Royal Convert—Lady Froth.

1739-1740. Mrs. Loveit in Man of the Mode—Lady Brute.

1741-1742. Hermione in Winter's Tale—Angelica in Love for Love.

1742-1743. Narcissa in Lady's last Stake—Hermione in D. M.

1743-1744. Calista.

1744-1745. Queen Elizabeth in Unhappy Favourite.

1745-1746. Violante in Sir Courtly Nice—Queen in Hamlet.

1747-1748. Lady Outside in Woman's a Riddle.

1749-1750. Duchess of Suffolk in Lady Jane Gray—Queen of France in Henry 5th—Lady Capulet—Queen Elizabeth in Albion Queens.

** Originally.*

D. L. 1750-1751.

Sep. 8. Merchant of Venice, with a new occasional Prologue to be spoken by Garrick—in this

Prologue he alluded to the secession of Barry and Mrs. Cibber—said the company would still take the field with spirit, and that they all panted for the glorious strife—from Mrs. Pritchard to Mrs. Clive—

“ From Hamlet’s mother to the Cobler’s wife.”

He added that his stage was sacred to Shakspeare, but that if people would not come to see Lear and Hamlet, he must give them Harlequin. (*Murphy.*)

The company at C. G. was so strong that many people said Garrick would be ruined—but they did not, or would not comprehend that Garrick was in himself a host—besides he had industry, and his troops were under much better discipline than those of Rich—the Comedies in general were capitally acted—Shuter was gaining ground in low Comedy, and Palmer in the genteel line. (*Wilkinson.*)

11. Beggar’s Opera, with the Prologue by Garrick.

13. Love’s last Shift, with the Prologue for last time.

15. Relapse. Young Fashion = Mozeen.

18 London Merchant. George Barnwell = Gentleman, his 1st appearance on any stage : Maria = Mrs. Ward :—with Lethe. Old Man = Shuter.

20. London Merchant. Thorowgood = Berry.

21. Strategem. Scrub = Woodward : Gibbet = Shuter : Cherry = Mrs. Green.

22. Not acted 5 years, Merry Wives of Windsor. Falstaff = Berry : Sir Hugh Evans = Yates : Dr. Caius = Blakes : Slender = Woodward : Shallow = Shuter : Mrs. Ford = Mrs. Pritchard.

25. Hamlet = Garrick : Ghost = Berry.

27. Conscious Lovers. Young Bevil = Havard :

—by particular desire the occasional Prologue will be spoken by Garrick, being positively the last time of his speaking it.

28. *Romeo and Juliet.* Romeo = Garrick 1st time : Mercutio = Woodward : Capulet = Berry : Friar Lawrence = Havard : Paris = Scrace : Tybalt = Blakes : Benvolio = Mozeen : Escalus = Winstone : Peter = Vaughan : Gregory = W. Vaughan : Apothecary = Simpson : Sampson = James : Abram = Marr : Juliet = Miss Bellamy, her 1st appearance there : Lady Capulet = Mrs. Bennet : Nurse = Mrs. James : —Garrick foresaw that this play would be the grand battery opened against him by the enemy, but was determined to contend with them for the victory. (*Murphy.*)

Romeo and Juliet came out the same night at C. G.—it continued to be acted at both theatres till Oct. 11, which was the 12th night*—Garrick acted it one night more—Mrs. Clive spoke an Epilogue which from her manner was much applauded—and Mr. H—tts' Epigram appeared at the same time in the *Daily Advertiser*—

“ Well, what's to night ?” says angry Ned,

As up from bed he rouses ;

“ Romeo again !” and shakes his head ;

“ Ah ! *Pox on both your houses.*”

It was affirmed that both theatres acted for some

* *Murphy* says it was acted 20 nights, and *Davies* mistakes the year of the contest—*Victor* is still more incorrect.

nights to thin and made up houses, and lost instead of getting, as at the beginning—(*London or Gent's Mag.*)—for at first the public went in crowds to decide on the comparative merit of the performers.

The Dramatic Censor says it was difficult to decide whether Garrick or Barry was the best Romeo—as to figure Barry had a peculiar advantage—the amorous harmony of his features, his melting eyes, and unequalled plaintiveness of voice, seemed to promise every thing we could wish—yet the superiour grace of Garrick's attitudes, the vivacity of his countenance and fire of his expression, showed that there were many essential beauties in which his great competitor might be excelled—those scenes in which they evidently rose above each other, are as follows—Barry in the Garden scene in the 2d act—Garrick in the scene with the Friar in the 3d—Barry in the Garden scene in the 4th—Garrick in the description of the Apothecary, &c. in the 5th act—Barry in the 1st part of the tomb-scene—Garrick from where the poison operates to the end.

The Dramatic Censor may reasonably be suspected of a little partiality to Garrick—Macklin on the contrary is so violently prejudiced against him, that his repeated declaration, that Barry was the best Romeo he ever saw, and that Garrick was not at all qualified for the part, does not by any means decide the point—Mrs. Bellamy says that except in the scene with the Friar it was universally allowed that Barry excelled Garrick—Cooke also tells us that the critics decided in favour of Barry—on the whole it is clear that Barry was the superiour Romeo.

As to Mrs. Cibber and Miss Bellamy, the latter

excelled in amorous rapture—the former called every power of distress and despair to her aid—Miss Bellamy was an object of love, Mrs. Cibber of admiration—Miss Bellamy's execution was more natural—Mrs. Cibber's more forcible—(*Dram. Censor*)—the Nurse was peculiarly well played by Mrs. Macklin—Woodward in Mercutio was a tower of strength—a character so highly finished, so whimsical, yet natural, so eccentric, yet sensible, and altogether so entertaining, cannot be found in any play whatever; and no actor ever reached the vivacity of Woodward—(*Murphy*)—Macklin was very well received in Mercutio—he preserved the author's sense, and so far was critically just, but the part was not at all suited to his appearance and manner—(*Dram. Censor*)—yet so blind are actors sometimes to their proper line, that Macklin always spoke of Mercutio as one of his favourite parts, and enlarged upon it in full confidence of his abilities—(*Cooke*)—Cooke says that Garrick did not act Romeo after the contest, which is an egregious mistake.

Oct. 12. Romeo and Juliet 13th time—with an Epilogue by Mrs. Clive—it had been spoken on the 11th.

15. As you like it. Touchstone = Woodward: Orlando = Palmer: Duke = Blakes: Corin = Shuter: Rosalind = Mrs. Pritchard: Celia = Mrs. Clive:—rest omitted—with Mrs. Clive's Epilogue.

16. Suspicious Husband, with Mrs. Clive's Epilogue.

18. Beggar's Opera, with Mrs. Clive's Epilogue and Anatomist.

19. Jane Shore. Gloster = Sowdon: Alicia =

Miss Jane Cibber, her 1st appearance on that stage for 6 years :—with Mrs. Clive's Epilogue—Miss J. Cibber acted but once—from a want of sufficient spirit, and from having an indifferent voice, she did not succeed so as to continue on the stage. (*B. D.*)

20. Provoked Wife. Heartfree = Palmer.

22. Funeral. Lady Charlot = Mrs. Ward.

23. Careless Husband, with Miss in her Teens. Fribble = Garrick.

24-25-27. Venice Preserved. Jaffier = Garrick : Pierre = Berry : Priuli = Havard : Belvidera = Miss Bellamy.

26. Love for Love. Scandal = Palmer.

29. London Cuckolds. Arabella = Mrs. Ward.

30. Not acted 10 years, Pilgrim. Pedro = Palmer : Alphonso = Yates : Mad Scholar = Sowdon : Mad Taylor and Stuttering Cook = Woodward : Drunken Servant = Shuter : Juletta = Mrs. Pritchard : Fool = Miss Pitt : Alinda is omitted in all the bills :—with the Secular Masque. Momus = Beard :—when Dryden originally tacked the Secular Masque to the Pilgrim, he had a good reason for doing so, as they were both produced March 25 1700, on which day the new year at that time began—but it was ridiculous in Garrick to revive the Secular Masque in the middle of a century—the Masque itself had not the slightest connexion with the Pilgrim.

Nov. 1. King Lear. Cordelia = Miss Bellamy.

2. Busy Body. Patch = Mrs. Pritchard.

3. Recruiting Officer. Plume = Palmer : Brazen = Woodward : Kite = Layfield from Dublin : Recruit = Shuter : Sylvia = Mrs. Pritchard.

5 and 6. Tamerlane = Sowdon : Bajazet = Berry : Axalla = Palmer : Arpasia = Mrs. Pritchard : Selima = Mrs. Ward.

7. Much ado——8. Richard 3d.

9. Pilgrim, with Secular Masque. Diana = Mrs. Clive.

10. Suspicious Husband, with Secular Masque.

12. Confederacy.

13. Macbeth = Garrick : Hecate = Layfield.

14. Alchemist, with Mock Doctor. Gregory = Woodward : Dorcas = Mrs. Green.

15. Not acted 10 years, Way of the World. Mirabell = Palmer : Witwou'd = Woodward : Sir Wilful Witwou'd = Yates : Petulant = Shuter : Millamant = Mrs. Pritchard : Mrs. Marwood = Mrs. Clive : Foible = Mrs. Green.

17. Way of the World. Fainall = Havard : Waitwell = Layfield : Lady Wishfort = Mrs. James : Mrs. Fainall = Mrs. Willoughby.

19. Jane Shore. Shore = Havard : Alicia = Miss Bellamy.

21. Garrick acted Romeo—and 26.

24. Not acted 8 years, Tender Husband. Capt. Clerimont = Woodward, 1st time : Numps = Yates : Sir Harry Gubbin = Berry : Clerimont Sen. = Palmer : Tipkin = Shuter : Pounce = Blakes : Biddy = Mrs. Clive : Fainlove = Mrs. Bennett :—seemingly acted but once.

28. Fair Penitent. Horatio = Berry : Calista = Mrs. Pritchard : Lavinia = Mrs. Green.

Dec. 3. Not acted 10 years, Mourning Bride. Osmyn = Garrick, 1st time : King = Berry : Gonzalez = Havard : Garcia = Palmer : Heli = Blakes :

Zara = Mrs. Pritchard, 1st time : Almeria = Miss Bellamy.

6. For a distressed Citizen's Widow with 8 children — As you like it and Miss in her Teens. Fribble = Garrick.

7. Lethe. Æsop = Winstone : Mercury = Wilder : Charon = Layfield : Frenchman = Blakes.

13. Alchemist, with a new Musical Entertainment called Robin Hood—by Mrs. Clive, &c.

14. Not acted 6 years, Double Gallant. Atall = Woodward : Sir Solomon Sadlife = Taswell : Careless = Havard : Clerimont = Palmer : Lady Dainty = Mrs. Pritchard, 1st time.

17. Double Gallant. Strut = Shuter : Lady Sadlife = Mrs. Clive : Clarinda = Mrs. Willoughby : Sylvia = Mrs. Green.

18. Garrick acted Romeo.

19. Strategem. Archer = Garrick. Tickets delivered by a daughter of Farquhar in great distress will be taken this night.

26. Beggar's Opera, with a new Entertainment, in Italian Grotesque characters, called Queen Mab. Harlequin = Woodward, 1st time for 3 years :—Shuter acted in it—Garrick was determined to retaliate, and attack Lun with his own weapons—Woodward was an excellent Harlequin, and this Pantomime was acted with such great success, that Rich began to tremble on his throne. (*Murphy.*)

27. London Merchant. George Barnwell = Lee.

28. Recruiting Officer. Worthy = Mozeen.

31. Bold Stroke for a Wife. Feignwell = Woodward : Ann Lovely = Mrs. Clive.

Jan. 3. As you like it. Jaques = Berry : Adam = Shuter.

5. Love makes a Man. Clodio = Woodward : Carlos = Sowdon : Don Lewis = Yates : Angelina = Mrs. Green.

7. Twelfth Night. Malvolio = Yates : Sir Andrew Aguecheek = Woodward : Orsino = Sowdon : Sir Toby is omitted : Sebastian = Palmer : Clown = Shuter : Olivia = Mrs. Clive : Viola = Mrs. Pritchard.

9. Alchemist. Ananias = Shuter :—on 25th Tribulation = Taswell.

12. Miser. Clerimont = Palmer : Starved Cook = Shuter.

16. Love's last Shift. Loveless = Sowdon : Younger Worthy = Palmer : Amanda = Miss Bellamy.

18. Strategem. Scrub = Woodward : Aimwell = Palmer : Gibbet = Shuter : Cherry = Mrs. Green : Mrs. Sullen = Miss Bellamy :—Mrs. Pritchard was ill.

21. Fair Penitent. Calista = Miss Bellamy.

26. Constant Couple. Sir Harry Wildair = Woodward : Standard = Lee : Lady Lurewell = Mrs. Bennett.

31. Garrick acted Romeo.

Feb. 2. Gil Blas. Gil Blas (servant to Aurora) = Garrick : Don Lewis = Woodward : Don Felix = Palmer : Don Gabriel = Sowdon : Melchior (servant to Don Lewis) = Yates : Pedro (servant to Don Felix) = Shuter : Aurora = Mrs. Pritchard : Laura (her woman—disguised as Lopez) = Miss Minors : Isabella = Mrs. Bennet : Beatrice (her woman) = Mrs. Cross : Bernarda = Miss Pitt :—acted 9 times—Aurora had fallen in love with Don Lewis—she had come from Madrid to Salamanca on his account—

she assumes the dress of a man and the name of her twin-brother Don Felix—she lodges in the same house with Don Lewis—they soon become on a friendly footing—the supposed Don Felix promises Don Lewis to introduce him to his sister—Aurora receives Don Lewis at another lodging—Laura is dressed as her Duenna—Gil Blas makes an excuse for the absence of his master—Don Lewis falls in love with Aurora—the real Don Felix arrives—Don Lewis enters drunk—Don Felix assists him in repelling the attack of Don Gabriel and some bravoos—on finding who Don Lewis is, he sends him a challenge—he supposes that Don Lewis had seduced Aurora—in the last scene an explanation takes place, and the play ends with the union of Don Lewis and Aurora—there is an underplot—Don Lewis had been intimate with Isabella—during his absence from Salamanca, he had entrusted her to the care of Don Gabriel, whom he considered as his friend, and who was dependent on his bounty—Don Gabriel intrigues with Isabella—Don Lewis discovers their treachery to him—they attempt to assassinate him—this is on the whole a good C.—it was written by Moore, who, in a short address prefixed to it, says—“it was received with praise and dispraise, with mirth and “groans”—numberless worse plays have been more fortunate—this perhaps would have been better cast, if Garrick and Woodward had changed characters—but Gil Blas was the principal part, and Garrick was manager—see 'Tis well if it takes L. I. F. Feb. 28 1719—and Female Adventure C. G. April 29 1790.

13 and 16. Garrick acted Romeo and Richard 3d.

18. Provoked Wife. Brute = Garrick : Razor = Yates.

21. Double Gallant. Wishwell = Miss Minors.

23. Alfred. Alfred = Garrick : Earl of Devon = Lee : Hermit = Berry : Edwin = Burton : Corin (a peasant) = Blakes : Danish King = Sowdon : 1st Dane = Palmer : Eltruda (wife to Alfred) = Miss Bellamy : Emma (wife to Corin) = Mrs. Bennet :—Vocal parts by Mrs. Clive, Miss Norris, Beard, Reinhold, Wilder, Master Vernon, &c. — Alfred, which was originally written by Thomson and Mallet in 1740, was at this time new modelled, by the latter, it was revived at a great expense, but it seems to have been acted only 9 times—Alfred had disguised himself to avoid the Danes—he had taken shelter in Corin's cottage—Devon is also disguised—Edwin tells them that he had collected 1200 soldiers—Alfred consults the Hermit—the Hermit, to his surprise, addresses him by name—Eltruda is rescued by Alfred and Corin from some Danish ruffians who had seized her—Alfred and his friends defeat the Danes, and take their King prisoner—the play ends with the song of Rule Britannia—the dialogue is well written, but one unfortunate expression occurs—in the 6th scene of the 3d act, Devon says—“the clock struck three”—clocks are said to have been first known in England in 1368—this piece being a Masque in 3 acts, Mallet thought himself at liberty to introduce supernatural beings—singing—machinery, &c—but if he meant to have made us feel an interest for the *real* character of Alfred (as it seems to have been his intention) he should have written a Tragedy and not a Masque—in the present piece fiction and fact are

by no means happily blended—Mallet in an advertisement prefixed to this play says, that in order to fit it for the stage he was obliged to reject a great part of what he had written in 1740, and that he could not retain of his friend's part more than 3 or 4 speeches, and a part of one song—this is so well calculated to deceive, that the Editor of the B. D. roundly asserts that no part of the first play was retained, except a few lines—the original piece was in 2 acts—the new one is in 3—the first act of Alfred in 1751 does not differ *materially* from the 1st act of 1740—there are some additions—some slight alterations—and the meeting between Alfred and Eltruda is deferred—unless Mallet wrote the original first act without the assistance of Thomson, he was an impudent liar—and supposing Thomson to have only written the original 2d act, yet even more of that is retained than Mallet acknowledges—but what confidence can be placed in the assertion of a man, who in the very advertisement above quoted says—“ having been obliged to discontinue the Duke of Marlborough's history for a few months past, till I could receive from a foreign country some papers of importance,” &c.—of this history which he was obliged to *discontinue* he never wrote one line—Alfred as written in 1740 was acted before the Prince and Princess of Wales on the 1st of August at Clifden. Hermit = Quin : Alfred = Milward : Earl of Devon = Mills : Corin = Salway : Eltruda = Mrs. Horton : Emma = Mrs. Clive :—the Hermit was made the principal part as Quin was to act it—Mallet in 1751 enlarged the design, and made Alfred, what he ought to have been at first, the principal character—in the original 2d

act the Spirits of Edward the 3d and his Queen, the Black Prince, Queen Elizabeth and William the 3d appeared—the Hermit descanted at length on their future actions, and paid a compliment to George the 2d——this was vastly well at Court, but would have been dull at D. L.

March 6. The theatre being engaged to some Gentlemen and Ladies to-morrow evening for a private play, Alfred is obliged to be deferred till Saturday next.

7. Othello. Othello = Sir Francis Delaval : Iago = John Delaval Esq. : Cassio = — Delaval Esq. : Brabantio and Lodovico = Sim Pine Esq. : Roderigo = Capt. Stephens : Desdemona = Mrs. Quon : Æmilia = Mrs. Stephens :—the whole is said to have been very well performed ; the Rehearsals had been under the superintendence of Macklin—as many tickets had been given away as would fill the theatre, but as these tickets expressed no particular part of the house, they who came first had the advantage of the best places, and some persons of distinction were obliged to seat themselves in the upper gallery—part of the royal family was in the stage box—(*Kirkman*)—the Prologue and Epilogue are in the London Magazine—Cooke says that Lady Mexborough acted Desdemona—this is certainly right—she was sister to Sir Francis Delaval, but at the time when the play was acted she might be Mrs. Quon—the late Lord Mexborough was born about 1762.

11. Mrs. Pritchard's bt. Roman Father. Sowdon acted Publius, and gave up Hostilius to some inferiour performer ; Lee was Valerius—rest as originally.

12. Mrs. Clive's bt. Not acted 7 years, Inconstant. Young Mirabel = Palmer : Duretete = Garrick : Old Mirabel = Yates : Dugard = Blakes : Petit = Shuter : Bizarre = Mrs. Clive : Oriana = Mrs. Ward :—with Rehearsal—Mrs. Clive says she made additions to the last scene on this occasion—Shuter acted in her Farce this evening, but did not act in it originally—the character of Sir Albany Odelove, who does not enter till the last scene, was probably added at this time.

14. Sowdon's bt. Orphan. Castalio = Lee : Chamont = Garrick : Polydore = Sowdon, 1st time : Acasto = Berry : Chaplain = Blakes : Monimia = Miss Bellamy :—she says, that she and Garrick were so disconcerted by a ridiculous accident in the 4th act, that they were obliged to bring the scene to an abrupt conclusion.

16. Woodward's bt. Romeo and Juliet — with, never acted, a Lick at the Town. Woodward—Palmer—Blakes—Shuter—Mrs. Clive—Miss Pitt and Miss Minors :—acted but once, and not printed.

18. Miss Bellamy's bt. Venice Preserved.

19. Inconstant. Duretete = Garrick.

21. Strategem was advertised for Beard's bt. but deferred on account of the Prince of Wales' death, which happened between 10 and 11 at night on Wednesday March the 20th—there were no plays till April the 8th, when Bold Stroke for a Wife was acted—the Prince's Funeral was not till April 13.

April 10. Beard's bt. Strategem—at the end of the play a Cantata will be sung by Beard — after

which, will be spoken, the Parody upon Shakspeare's Stages of Life by Garrick.

12. Yates' bt. Suspicious Husband. Strictland = Yates.

18. Mrs. Green's bt. Roman Father, and Miss in her Teens. Fribble = Yates : Miss Biddy = Mrs. Green.

19. For bt. of Havard, who has been long confined by illness—Alfred—Miss Bellamy's name was not in the bills for the day—it had been in the former ones.

22. For bt. of Palmer and Berry. Suspicious Husband. Strictland = Berry : Frankly = Palmer.

23. Lee's bt. Hamlet = Lee : Horatio = Palmer : Osrick = Shuter :—with Lethe—the Poet to be restored by Lee.

24. Conscious Lovers. Young Bevil = Palmer.

26. Fair Penitent. Calista = Mrs. Pritchard :—with Lethe—the Poet to be restored by Lee.

29. Fatal Marriage. Biron = Garrick.

May 1. Provoked Husband. Lord Townly = Palmer : Lady Grace = Mrs. Willoughby, 1st time.

3. For bt. of Simpson, Raftor, and Miss Pitt. Comus and Rehearsal, with Epilogue by Mrs. Clive.

7. Richard 3d = Garrick : Richmond = Palmer.

14. London Merchant was commanded by the city of London for Barry a Jeweller of Salisbury Street in great distress.

22. For the Widow Reinhold and 4 children. Conscious Lovers. Myrtle = Blakes :—last play. (*Bills from B. M.*)

So different at this time was the practice to what it has been since, relative to the principal performers acting on benefit nights, that Garrick every year acted for the performers from the first to the middling class of them. (*Wilkinson.*)

Garrick acted Archer 7 times — Hamlet 2 — Romeo 19—Ranger 5—Hastings 4—Brute 3—Fribble 2—Jaffier 4—Lear 1 = Benedick 4—Richard 3 — Macbeth 1—Abel Drugger 5—Lothario 3 — Osmyn 13—Alfred 9—Roman Father 3—Duretete 2—Chamont 1—Biron 1—Gil Blas 9.

C. G. 1750-1751.

Barry came from D. L.—Macklin, his wife, and Mrs. Elmy from Dublin—Mrs. Cibber, after a year's retirement, engaged — Quin and Mrs. Woffington remained—the performers were under no controul—they despised Rich—he despised them—and some of them heartily hated each other — Quin disliked Barry—and Barry disliked Quin—Mrs. Cibber and Mrs. Woffington held each other in the highest contempt—Quin and Barry were averse from assisting each other—when King John was put into Rehearsal — Barry was not there — Quin would

not attend the next Rehearsal—and what Barry settled Quin was sure when he came to contradict.

Garrick found the coalition against him so strong that he wished to have brought over Quin to his interest; but Quin having had the command at C. G. did not wish to be controuled by Garrick; he therefore stuck to his old master, Rich, but not without stipulating for £1000 a year, the greatest salary ever then known to have been given. (*Wilkinson.*)

Sep. 24. Miser. Lovegold = Macklin, his 1st appearance there: Ramilie = Dyer: Lappet = Mrs. Macklin: Mariana = Mrs. Barrington.

26. Busy Body. Marplot = Macklin: Patch = Mrs. Macklin.

28. Romeo and Juliet. Romeo = Barry, 1st appearance there: Mercutio = Macklin: Capulet = Sparks: Friar Lawrence = Ridout: Paris = Lacy: Benvolio = Gibson: Tibalt = Dyer: Montague = Bridgewater: Gregory = Arthur: Sampson = Collins: Abram = Dunstall: Juliet = Mrs. Cibber: Lady Capulet = Mrs. Barrington: Nurse = Mrs. Macklin:—with an additional scene representing the funeral procession of Juliet and a solemn dirge.

Barry spoke an occasional Prologue—this was in answer to the one spoken by Garrick—after some lines it proceeds—

“ When kings allow no merit—but their own,

“ Can it be strange, that men for flight prepare,

“ And seek to raise a colony elsewhere?

“ This custom has prevailed in every age

“ And has been sometimes practis’d on the stage;

17. Othello = Quin : Iago = Ryan : Desdemona = Mrs. Cibber.

18. Merchant of Venice. Shylock = Macklin : Bassanio = Ryan : Anthonio = Sparks : Gratiano = Dyer : Portia = Mrs. Woffington :—rest omitted.

19. Orphan. Castalio = Barry : Chamont = Quin : Polydore = Ryan : Acasto = Sparks : Monimia = Mrs. Cibber.

20. Double Dealer. Maskwell = Quin : Sir Paul Plyant = Macklin : Lady Touchwood = Mrs. Woffington : Lady Plyant = Mrs. Macklin :—rest omitted.

22. Merry Wives. Falstaff = Quin : Mrs. Ford = Mrs. Woffington.

23. Conscious Lovers. Young Bevil = Barry : Tom = Dyer : Myrtle = Lee : Cimberton = Arthur : Daniel = Collins : Phillis = Mrs. Woffington : Indiana = Mrs. Cibber :—her manner of saying to Sealand “ Sir if you will pay the money to a servant, it will “ do as well ” and the whole of her last scene, was affecting, expressive and natural to the utmost degree. (*Wilkinson.*)

24. Rule a Wife, with Miss in her Teens. Fribble = Dyer : Flash = Macklin : Miss Biddy = Miss Haughton.

25. Hamlet = Barry : Ghost = Ryan : Polonius = Macklin : Osrick = Dyer : Queen = Mrs. Woffington : Ophelia = Mrs. Cibber.

26. Richard 3d = Quin : Queen = Mrs. Cibber, 1st time.

The Gentleman's (or London) Magazine says Quin was much hissed.

27. Provoked Husband. Lord and Lady Townly = Barry and Mrs. Woffington.

29. London Cuckolds. Lady No = Mrs. Woffington.

31. Never acted there, Refusal. Sir Gilbert Wrangle = Macklin : Frankly = Dyer : Granger = Lee : Witling = Sparks : Charlotte = Mrs. Woffington : Lady Wrangle = Mrs. Macklin : Sophronia is omitted :—acted about 6 times.

Nov. 1. (and 2) Jane Shore. Hastings = Barry, 1st time : Gloster = Quin : Jane Shore = Mrs. Woffington : Alicia = Mrs. Cibber.

4. Tamerlane = Quin : Bajazet = Barry : Axalla = Lee : Arpasia = Mrs. Woffington : Selima = Mrs. Elmy.

6. Tamerlane, with Stage Coach.

8. Macbeth = Quin : Lady Macbeth = Mrs. Woffington.

12-13-14-15. Henry 4th. Falstaff = Quin : Hotspur = Barry : Hostess = Mrs. Macklin :—rest omitted.

18 or 19. Old Batchelor. Heartwell = Quin : Fondlewife = Arthur : Setter = Dyer : Lætitia = Mrs. Woffington : Belinda = Mrs. Elmy :—rest omitted.

22 and 23. Henry 4th part 2d. King = Gibson : Hostess = Mrs. Macklin.

24-26 and 27. Julius Cæsar. Brutus = Quin : Antony = Barry : Cassius = Ryan : Portia = Mrs. Woffington.

28. Drummer. Vellum = Macklin : Abigail = Mrs. Macklin.

29 and 30. Henry 5th. King = Barry : Pistol = Dyer : Chorus = Ryan.

Dec. 1. Cato with, not acted 5 years, What d'ye call it ?—no characters.

3. Othello = Barry : Iago = Macklin : Roderigo = Dyer : Æmilia = Mrs. Macklin.

4. Measure for Measure.

7 and 8. Romeo and Juliet.

10. Not acted 5 years, She wou'd and she wou'd not. Trappanti = Arthur : Don Manuel = Macklin : Don Philip = Ryan : Octavio = Ridout : Hypolita = Mrs. Woffington, 1st time : Viletta = Mrs. Macklin : Rosara = Mrs. Barrington :—repeated on the 12th.

13. Provoked Wife. Lady Fanciful = Mrs. Woffington : Lady Brute = Mrs. Cibber.

15 and 17. Romeo and Juliet.

18 and 20. Distressed Mother. Orestes = Barry : Pyrrhus = Quin : Hermione = Mrs. Woffington, 1st time : Andromache = Mrs. Cibber.

21. Not acted 10 years, She wou'd if she cou'd. Sir Oliver Cockwood = Macklin : Sir Joslin Jolly = Dunstall : Courtall = Ryan : Freeman = Ridout : Rakehell = Dyer : Lady Cockwood = Mrs. Macklin : Ariana = Mrs. Elmy : Gatty = Mrs. Vincent : Sentry = Miss Haughton.

Jan. 3-4-5-8 and 9. All for Love. Antony = Barry : Alexas = Dyer : Octavia = Mrs. Elmy :—rest as March 12 1750.

16. Constant Couple. Sir Harry Wildair = Mrs. Woffington : Standard = Sparks.

17. Romeo and Juliet.

19. (23 and 31) Fair Penitent. Lothario = Barry, 1st time : Horatio = Quin : Sciolto = Sparks : Altamont = Ridout : Calista = Mrs. Cibber.

21. Fair Penitent at both houses.

22. Lady Jane Gray.

It was this winter that Mrs. Cibber was first at-

tacked with her stomach complaint—Barry also frequently was, or pretended to be hoarse—the Comedies in which Mrs. Woffington was principal, were generally substituted for the postponed Tragedies—and the united names of Quin, Barry and Mrs. Cibber announced at the bottom of the bill, for some future night—of this she constantly complained and declared the next time it happened she would not play—shortly after Jane Shore was put off—some other play was acted instead—and the next day the Constant Couple was put up with the great names at the bottom of the bill—Mrs. Woffington kept her word—sent a message at 5 o'clock to say she was ill and could not play—they were obliged to substitute the Miser.

By this time the public began to murmur at their frequent disappointments, and took it into their heads that Rich was very ill used by his company; and determined on the *next indisposition* that they would resent it—precisely at this time Mrs. Woffington made her refusal—on her next appearance in Lady Jane Gray, the whole weight of their resentment fell on her—she looked more beautiful than ever on that night—her anger gave a glow to her complexion, and even added lustre to her charming eyes; they treated her very rudely, bade her ask pardon, and threw orange peels—she behaved with great resolution, and treated their rudeness with glorious contempt—she left the stage and was called for, and with infinite persuasion was prevailed on to return—however she did—she walked forward and told them, she was there ready and willing to perform her character, if they chose to permit her; that the decision was *their's*—

on or *off* just as they pleased—it was a matter of indifference to her—the *ons* had it, and all went on smoothly afterwards—she always persisted in attributing this to Rich's particular friends. (*Wilkinson.*)

Jan. 24. Provoked Husband. Count Basset = Dyer : Manly = Sparks :—Sparks was superiour to any other performer, tho' his figure and voice were both unfavourable to him for such a part—in the scenes with Sir Francis, he threw out his insinuations with such forcible meaning, that while the spectators laughed *at* one, they could not avoid smiling *with* the other—and when Lady Grace showed him the letter, he supported a degree of genteel delicacy, very little to be expected from his general mode of performance. (*Dram. Cens.*)

General Advertiser Jan. 25. Whereas several ungenerous aspersions have been cast on me, with respect to an advertisement published in the London Gazetteer of Tuesday last, directed to *the friends of the Manager of C. G. Theatre*, I declare that I was in no way consenting, or privy to the same advertisement.

John Rich.

26. Romeo and Juliet.

28. Double Dealer. Brisk = Dyer.

29. Jane Shore. Dumont = Ryan.

Feb. 9. Othello = Quin : Iago = Ryan.

11. Romeo and Juliet.

16 and 18. Revenge. Carlos = Dyer : Leonora = Mrs. Cibber, 1st time :—rest as Dec. 1 1748.

19. Julius Cæsar = Sparks.

23. Not acted 12 years, King John. King John = Quin : Faulconbridge = Barry, 1st time : Hubert =

Bridgewater: Cardinal Pandolph = Sparks : King of France = Ryan : Dauphin = Lacy: Austria = Bransby: Chatillion = Dyer : Salisbury = Ridout : Pembroke = Gibson : Essex = Elrington : Prince Henry = Miss Morrison : Prince Arthur = Miss Mullart : Constance = Mrs. Cibber : Lady Blanch = Mrs. Vincent : Queen Elinor = Mrs. Elmy :——Davies says every body was astonished that Barry made so little of his part—but Barry seems to have had no one requisite for it, except figure.

26. All for Love. King John deferred on account of Mrs. Cibber's illness.

28. King John. Constance = Mrs. Woffington.

March 2 and 4. Mrs. Woffington acted Constance.

11. Quin's bt. Othello = Barry : Iago = Quin : Desdemona = Mrs. Cibber :——Wilkinson says, notwithstanding Quin's change of character, and the Prince of Wales' command, the house to that old favourite was bad.

16. Mrs. Cibber's bt. Never acted there, Zara. Osman = Barry, 1st time : Lusignan = Sparks : Nerestan = Dyer : Zara = Mrs. Cibber : Selima = Mrs. Elmy.

18. Barry's bt. Romeo and Juliet.

19. Zara. Chatillion = Lacy.

21. Jane Shore was advertised for Ryan's bt. but not acted till April the 8th, on account of the Prince of Wales' death.

April 10. Macklin's bt. Theodosius = Ryan : Varanes = Barry : Leontine = Macklin : Athanais = Miss Macklin, her 1st appearance: (as a woman) —with a new Prologue by Macklin on the occasion.

11. For bt. of Sparks. Tamerlane, with King

and Miller of Mansfield. King = Gibson : Joe = Dyer :—Sparks had changed his play from the Fair Penitent on account of Mrs. Cibber's illness.

12. Conscious Lovers. Indiana = Mrs. Elmy.

16. For bt. of Arthur and Mrs. Vincent. Henry 8th. King = Quin : Queen = Mrs. Woffington.

17. Mrs. Woffington's bt. Distressed Mother.

19. Othello = Barry : Iago = Macklin : Desdemona = Mrs. Elmy.

22. Mrs. Elmy's bt. Oronooko = Barry, 1st time : Imoinda = Mrs. Elmy.

23. Miss Falkner's bt. Jane Shore. Hastings = Lacy.

24. Confederacy. Brass = Macklin : Dick = Dyer : Clarissa = Mrs. Woffington : Flippanta = Mrs. Vincent :—rest omitted.

25. King John. Constance = Mrs. Woffington.

30. Romeo and Juliet.

May 3. Zara, with, not acted 16 years, Tom Thumb.

8. Lady Jane Gray. Duchess of Suffolk = Mrs. Elmy.

9. Way of the World. Sir Wilful Witwoud = Macklin : Millamant = Mrs. Vincent : (rest omitted)—with Miss in her Teens. Miss Biddy = Miss Morrison.

15. Fair Penitent. Lothario = Barry : Horatio = Quin : Calista = Mrs. Cibber : being the last night of the company's performing this season—this was the last character Quin acted as an engaged actor.

16. By desire. Suspicious Husband. Ranger = Dyer : Clarinda = Mrs. Vincent.

17. Romeo and Juliet, being the last night of performance.

21. By particular desire—Romeo and Juliet, being positively the last night of performance—the Gen. Adv. says that several persons of quality, who could not be accommodated with places on the 17th, desired the play might be acted again.

Barry acted Romeo 23 times—Castalio 2—Young Bevil 5—Hamlet 2—Lord Townly 6—Hastings 5—Bajazet 4—Hotspur 8—Antony in Julius Cæsar 7—Henry 5th 2—Othello 3—Orestes 7—Antony in All for Love 9—Lothario 4—Faulconbridge 6—Osman 3—Varanes 1—Oronooko 1.

D. L. 1751-1752.

- Sep. 7. Beggar's Opera, and Lying Valet.
 10. Merchant of Venice. Bassanio = Havard.
 12. Miser. Ramilie = Shuter.
 13. Love's last Shift.
 14. Relapse. Worthy = Palmer : Lory = Shuter.
 17. Love for Love. Valentine = Havard : Foresight = Shuter : Jeremy = Blakes : with King and Miller of Mansfield. Peggy = Mrs. Green.
 18. Hamlet = Garrick : Lucianus = Shuter.
 19. Careless Husband, with Devil to Pay.
 20. Romeo = Garrick : Juliet = Miss Bellamy.
 21. Way of the World, and Anatomist.
 24. Provoked Wife. Sir John Brute = Garrick :

Heartfree = Palmer : Mademoiselle = Mrs. Green :— this is the last time her name appeared in the bills for this season—she probably went to Ireland.

26. Richard the 3d = Mossop, being his 1st appearance on the English stage : Buckingham = Lee : Tressel = Blakes : Queen = Mrs. Pritchard : Lady Anne = Mrs. Ward : — for Mossop see Irish Stage 1749-1750—he was received on this night with great applause.

27. Richard 3d = Mossop—28. Romeo and Juliet. Oct. 1 and 5. Mossop acted Richard.

2. Garrick acted Archer.

3. Conscious Lovers. Young Bevil = Ross : Tom = Woodward : Myrtle = Palmer : Indiana = Mrs. Pritchard : Phillis = Mrs. Clive : — this was Ross' 1st appearance on the English stage, but he had acted Clerimont in the Miser at Dublin, and had risen by a regular progression from inferiour parts to the situation in which he now stood—(*State of the Stage in 1753*)—he was happily directed by Garrick to the choice of Young Bevil for his first part—his person was pleasing and his address easy, his manner of speaking natural — his action well adapted to the gravity as well as grace of the character—he was approved by a polite and distinguishing audience, who seemed to congratulate themselves on seeing an actor capable of representing the real gentleman. (*Davies.*)

4. Ross repeated Young Bevil.

Taswell, who knew Garrick's envious disposition, and who appears to have been a complete theatrical courtier, came into the green-room one day in a violent passion at the applause betowed on Mossop and Ross, one of whom, he said, bellowed in unnatural rants and the other snivelled and whined :

“ The Templars they cry Mossop,
 “ The Ladies they cry Ross up,
 “ But which is the best, is a toss up.”

with this sneer Garrick was vastly delighted.

(*Lee Lewes' Memoirs.*)

7. Orphan. Castalio = Ross 1st time : Chamont = Garrick : Polydore = Havard : Acasto = Berry : Monimia = Miss Bellamy :—repeated next night.

9. Garrick acted Ranger.

10. Not acted 20 years, Revenge. Zanga = Mossop : Alonzo = Havard : Carlos = Ross : Leonora = Miss Bellamy.

11. Much ado. Benedick = Garrick : Claudio = Palmer : Verges = Shuter :—with Lottery. Jack Stocks = Woodward : Cloe = Mrs. Clive.

12. Mossop acted Zanga, in which character he was never excelled.

14. Jane Shore. Hastings = Garrick : Shore = Ross : Gloster = Sowdon : Jane Shore = Mrs. Pritchard : Alicia = Miss Bellamy :—with Duke and no Duke. Trappolin = Woodward.

17. Not acted 5 years, Sir Courtly Nice. Sir Courtly = Woodward : Crack = Yates : Hothead = Winstone : Testimony = Taswell : Lord Belguard = Blakes : Farewel = Palmer : Surly = Berry : Leonora = Mrs. Clive : Violante = Mrs. Willoughby : Aunt = Mrs. Cross :—repeated on the 18th.

18. The 11th edition of Joe Miller's jests was published—dedicated to his Majesty's Poet Laureat, Mr. Garrick and others.

22. Not acted 5 years, Oronooko. Oronooko = Dexter, his 1st appearance on any stage : Aboan = Lee : Blandford = Palmer : Daniel = Shuter : Imo-

inda = Miss Bellamy : Widow = Mrs. James : Charlotte Welldon = Mrs. Willoughby : Lucy = Miss Minors : —Dexter repeated Oronooko on 23-24 and 25—his 1st appearance astonished every one—Garrick spoke of him in the most favourable terms—but it was observed that every time he acted, he abated in his power to please the audience—the public had been surprised into an approbation, which the actor wanted abilities to confirm—his person was tall and not ungraceful ; but his voice was weak and thin, and unable to bear exertion in scenes of animation—he was in two seasons fairly worn out in London, but he was afterwards favourably received in Dublin, where he acted second parts to Sheridan. (*Davies.*)

28. Way of the World. Waitwell = Blakes.

29. Never acted there, Eastward Hoe. Quicksilver = Woodward : Touchstone = Yates : Sir Petronel Flash = Palmer : Security = Shuter : Seagull = Blakes : Golding = Mattocks : Bramble = Simpson : Girtred = Mrs. Clive : — rest omitted — with a new Prologue by Woodward—acted but once—see Cuckold's Haven T. R. 1685—and Old City Manners D. L. Nov. 9 1775—the Lord Mayor's day was at this time on the 29th of Oct.—it had been customary to act the London Cuckolds—but Garrick was seized with a fit of prudery and laid the play aside—on this evening he substituted Eastward Hoe for it—Wilkinson says the play was driven off the stage.

30. Oronooko. Capt. Driver = Taswell.

Nov. 2. King Lear = Garrick : Bastard = Lee : Cordelia = Miss Bellamy.

4 and 5. Tamerlane = Sowdon : Bajazet = Mossop,

1st time : Axalla = Lee : Selima = Miss Bellamy :
Arpasia = Mrs. Pritchard.

6. Strategem. Foigard = Yates : Cherry = Miss
Minors.

7. Provoked Husband. Lord 'Townly = Ross : Sir
Francis Wronghead = Yates : Count Basset = Blakes :
Squire Richard = Shuter : Lady Townly = Mrs.
Pritchard : Lady Grace = Mrs. Willoughby : — rest
omitted—this play was acted several times, but Lady
Wronghead is not in any of the bills.

8. (9-11-15-22) Fair Penitent. Lothario = Gar-
rick : Horatio = Mossop, 1st time : Sciolto = Berry :
Altamont = Ross : Calista = Miss Bellamy :—Wilkin-
son says Garrick was the only person he ever saw,
who made the character of Lothario truly conspicuous.

16. Tender Husband—18. Romeo and Juliet.

19. Revenge with, never acted, Shepherd's Lot-
tery. Beard—Master Vernon—Wilder—Mrs. Clive
—and Miss Norris—this piece seems to have been
a musical trifle by Mendez.

26. Richard 3d = Garrick.

28. Not acted 20 years, Phædra and Hippolitus.
Theseus = Mossop : Hippolitus = Dexter : Lycon =
Lee : Phædra = Mrs. Pritchard : Ismena = Miss
Bellamy :—repeated on the 30th.

29. Never acted there, Every Man in his Humour.
Kitely = Garrick : Bobadill = Woodward : Brain-
worm = Yates : Master Stephen = Shuter : Justice
Clement = Taswell : Old Knowell = Berry : Young
Knowell = Ross : Wellbred = Palmer : Cob = Mo-
zeen : Master Matthew = Vaughan : Downright =
Winstone : Cash = Blakes : Formal = Costollo :

Dame Kitely = Mrs. Ward : Bridget = Miss Minors : Tib = Mrs. Cross :—with a new occasional Prologue by Garrick—if Garrick had looked into Downes, he would not have said that the play had never been acted at D. L.—Woodward's performance of Capt. Bobadill was wonderful, and was a lucky stroke for his advancement with the town — (*Wilkinson*)—Garrick acted particularly well—in the last act, when Justice Clement asks Dame Kitely, if she found her husband at Cob's house, at that instant Kitely interposes, saying in a sharp eager tone “I found her “there”—Garrick uttered these words, slapping his hand on the table, as if he had made an important discovery—trifling as this may be thought, it was a genuine stroke of nature*—(*Murphy*) — Yates played Brainworm with archness and varied pleasantry—Shuter was most natural in Master Stephen—Winstone who was tolerated in other parts, in Downright was highly applauded—Old Knowell was suited to the age and person of Berry—Master Matthew was given with much propriety to Harry Vaughan a brother of Mrs. Pritchard—a man formed by nature for small parts of low humour and busy impertinence—such as Tester in the Suspicious Husband—Simple in the Merry Wives—and Simon in the Apprentice. (*Davies.*)

Dec. 3-5-7-12. Phædra and Hippolitus.

10. Distressed Mother. Orestes = Mossop : Pyrrhus = Sowdon : Pylades = Havard : Hermione = Mrs. Pritchard : Andromache = Miss Bellamy :—with original Epilogue.

14. Inconstant. Duretete = Garrick.

* Cooke did the same at C. G. 1800.

19. Garrick acted *Kitely* 8th time with the Prologue.

26. *London Merchant*. George Barnwell = Ross, 1st time : Milward = Mrs. Pritchard : Maria = Mrs. Ward : Lucy = Miss Minors :—with Harlequin Ranger. Woodward, Shuter, &c.

Jan. 1. *Bold Stroke for a Wife*.

9. Woodward's *bt. Strategem*. Mrs. Sullen = Miss Bellamy.

11. *Revenge with (never acted) Taste*. Carmine = Palmer : Puff = Yates : Lord Dupe = Shuter : Alderman Pentweazel = Taswell : Caleb (his son—a boy) = Costollo : Brush = Cross : Novice = Blakes : Lady Pentweazel = Mr. Worsdale :—he is said to have played the character with great applause—this little C. was acted but 5 times—it deserved much better success—like the generality of Foote's pieces, it has hardly any plot—Carmine and Puff live by imposing on people of Taste—Brush is their confederate—in the 1st act, Lady Pentweazel sits to Carmine for her picture—in the 2d, Carmine and Puff are disguised—Caleb discovers Puff to be the person whom he had seen at Carmine's—the Connoisseurs are preparing to handle him roughly—he tells them, that by exposing his roguery they will only trumpet forth their own folly.

15. *Richard* 3d = Mossop.

21. For *bt. of Worsdale*. *Merchant of Venice* and *Taste* 2d time.

22. *Twelfth Night*. Sir Toby Belch = Berry.

28. (and 29) *Macbeth* = Mossop 1st time : Lady Macbeth = Mrs. Pritchard : Witches = W. Vaughan, Yates, and Shuter.

Feb. 3. Richard 3d = Garrick.

6. Not acted 7 years, Lady Jane Gray. Lord Guilford Dudley = Dexter : Pembroke = Mossop : Gardiner = Havard : Lady Jane Gray = Miss Bellamy, 1st time :—acted but twice.

8. Macbeth = Garrick—11. Richard 3d = Mossop.

13 and 15. Tancred and Sigismunda. Tancred = Garrick : Siffredi = Berry : Osmond = Havard : Sigismunda = Miss Bellamy.

17. Never acted, Eugenia. Mercour = Garrick : Clerval = Dexter : Dorimond = Berry : Marquis of Delville = Havard : Eugenia (the supposed daughter of Dorimond) = Miss Bellamy : Orphisa (her governess) = Mrs. Pritchard : Æmilia = Mrs. Ward :—acted 6 times—the scene lies at Paris—Mercour and Clerval are the nephews of Dorimond—they had been left by their father unprovided for—they had been treated by their uncle with the greatest kindness—Dorimond's wife had been dead 10 months—just before her death she had committed some very important papers to the care of Mercour—Dorimond had brought up Æmilia as his daughter—she was the orphan child of a friend—Mercour had seduced her—here the play begins—Mercour is tired of Æmilia, but pretends to have a regard for her—he is in love, partly with Eugenia, and partly with her fortune—Clerval and Eugenia are mutually in love—Mercour, on finding that Eugenia is averse from his suit to her, produces a paper written by her supposed mother, in which she acknowledges that Eugenia is a supposititious child—Dorimond at first suspects the paper to be a forgery—Mercour then produces another paper

addressed to Eugenia, from which it appears that Eugenia is the daughter of Orphisa—a circumstance of which Orphisa herself was not conscious—all doubt as to the hand writing is removed—Clerval's affection for Eugenia is not shaken by the discovery — Æmilia, to prevent Eugenia from being married to such a man as Mercour, acknowledges her frailty to Dorimond, and goes into a convent—Dorimond renounces all farther connexion with Mercour—Mercour avows his villany — the Marquis of Delville, who had been 15 years in banishment, turns out to be the husband of Orphisa, and the father of Eugenia—the play ends with the union of Clerval and Eugenia——this T. has no particular fault, but it verges towards dulness—it was written by Dr. Francis, who says in his advertisement—“ It may not be improper to tell an English “ reader some circumstances of this play—the cha- “ racter of Æmilia, consequently her scenes with “ Mercour, is wholly new—the fable, excepting some “ alterations, is taken from a Comedy published last “ year by Madame Grafigny”—Francis calls his play a Tragedy, merely because he has, very injudiciously, written the dialogue in blank verse—in the 2d act, Mercour proposes to Æmilia, that she should marry Clerval—she replies—

What shall I stain the holy marriage bed!

Give to a noble unsuspecting youth

The foul pollution of his brother's passions?

Mercour. These are among the many things Æmilia

Which if not known, are not.

Æmilia. ————— Do not I know them?

Mercour. But not to tell.

Æmilia. — Heaven will in thunders tell them.

Mercour. If heaven told secrets of this kind in
thunder,

Sure it would roll unceasing !

27. Careless Husband—Eugenia is obliged to be deferred—it was never acted again.

March 7. Mrs. Pritchard's bt. Mourning Bride.

9. Mrs. Clive's bt. Not acted 7 years, Comical Lovers. Palamede = Ross : Rhodophil = Palmer : Celadon = Woodward : Melantha = Mrs. Clive : Florimel = Mrs. Pritchard : Doralice = Mrs. Willoughby : Flavia = Miss Minors : Melissa = Mrs. James : Olinda = Mrs. Bennett :—with Miss in her Teens. Fribble (only time this season) = Garrick : Flash = Woodward : Loveit = Palmer : Puff = Yates : Tag = Mrs. Clive : Miss Biddy = Miss Minors.

10. Woodward's bt. Every Man in his Humour, with Man of Taste, from the Comedy so called. Man of Taste = Woodward : Harcourt = Palmer : Cockade = Shuter :—rest omitted—acted but once—part of the pit laid into the boxes.

12. Mossop's bt. Othello = Mossop : Iago = Montgomery from Dublin, his 1st appearance in England : Cassio = Palmer : Roderigo = Yates : Desdemona = Miss Bellamy : *Æmilia* = Mrs. Pritchard.

General Advertiser Feb. 12 says Mossop was to act Henry 5th for his bt.—Chorus by Garrick.

14. Miss Bellamy's bt. Tancred and Sigismunda.

17. Dexter's bt. Orphan. Castalio = Dexter, 1st time.

21. Beard's bt. Inconstant.

30. Macbeth = Mossop.

31. Ross' bt. Romeo and Juliet. Romeo = Ross, 1st time :—after the play an Elogium wrote by Dryden, concluding with Milton's Epitaph to the memory of Shakspeare, will be spoken by Ross, representing the Shade of Shakspeare, as figured on his monument in Westminster Abbey—nothing under full price will be taken during the time of performance.

April 1. Blakes' bt. Richard 3d = Mossop.

3. Shuter's bt. Constant Couple. Sir Harry = Woodward : Clincher Jun. = Shuter : Lady Lurewell = Mrs. Pritchard :—with Joe Haines' Epilogue on an Ass by Shuter—and Lethe. Fine Gentleman and Old Man by Shuter.

6. Lee's bt. King Lear = Lee : Cordelia = Mrs. Ward :—with, never acted there, Don Quixote in England, altered from Fielding. Don Quixote = Lee : Squire Badger = Shuter : Sancho = Costollo : Jezebel = Miss Minors.

10. Sowdon's bt. Not acted 6 years, Henry 8th. King = Sowdon : Wolsey = Mossop : Buckingham = Ross : Queen = Mrs. Pritchard.

13. For bt. of Mrs. James and Miss Minors—Garrick acted Fribble.

Gen. Adv. Oct. 14. On Saturday died Harris James of D. L. theatre.

14. For bt. of Winstone and Burton. Othello = Mossop, 2d time : Iago = Havard :—with Lethe. Frenchman = Garrick.

16. Comical Lovers.

20. For bt. of Mrs. Horton and the Sub-Treasurer. Unhappy Favourite. Essex = Ross : Queen Elizabeth = Mrs. Horton, her 1st appearance on the stage these 2 years : Rutland = Miss Bellamy :—with

Fribble by Garrick — Mrs. Horton returned her friends thanks in an advertisement.

23. Mattocks' bt. Way of the World—Elogium by Ross—and Don Quixote in England 4th time.

27. Recruiting Officer. Plume = Havard.

May 12. Garrick acted Ranger—last night of performance. (*Bills from B. M.*)

Garrick acted Hamlet 3 times—Romeo 6—Brute 5—Archer 4—Chamont 5—Ranger 6—Benedick 7—Hastings 2—Lear 3—Lothario 6—Richard 2—Kitley 15—Duretete 2—Macbeth 1—Tancred 4—Mercour 6—Osmyn 2—Fribble 3—Frenchman 1.

Mossop acted Richard 7 times—Zanga 8—Bajazet 2—Horatio 6—Theseus 8—Macbeth 3—Othello 2—Wolsey 3—Orestes 2.

C. G. 1751-1752.

Mrs. Woffington, in consequence of the disagreement between herself and Rich in the preceding season, was gone to Ireland—her absence cast a damp on most of the Comedies, Mrs. Vincent must have been a poor substitute for her—Mrs. Woffington had no certainty of an engagement—Victor in his 63d letter says — “ I find Sheridan has no “ thoughts of making her any overtures—and yet it “ is my opinion he will be compelled to it, and she

“will perform with him”—Victor’s conjecture proved quite right.

Sep. 23. Recruiting Officer. Sylvia = Mrs. Vincent.

25. Strategem. Mrs. Sullen = Mrs. Vincent.

Oct. 7. Romeo = Barry : Juliet = Mrs. Cibber.

9. Othello = Barry : Iago = Macklin : Desdemona = Mrs. Cibber.

11. Hamlet. Queen = Mrs. Elmy :—rest as Oct. 25 1750.

17. Orphan. Polydore = Bland, 1st appearance on any stage : Chamont = Dyer.

19. Refusal. Witling = Cushing : Charlotte = Mrs. Elmy.

22. Way of the World. Mirabell = Ryan : Witwoud = Dyer : Mrs. Marwood = Mrs. Elmy : Lady Wishfort = Mrs. Macklin :—see May 9 1751.

25. (and 26) Jane Shore. Hastings = Barry : Dumont = Ryan : Gloster = Sparks : Jane Shore = Miss Macklin, 1st time : Alicia = Mrs. Cibber :—with an occasional Prologue by Macklin—it was a common observation that Mrs. Cibber was this night really inspired with something more than mortal—she felt the god, and tho’ Alicia had always been looked on as one of her very best characters yet this night’s performance she never equalled before nor since. (*Probably Wilkinson.*)

29. London Cuckolds. Lady No = Mrs. Vincent : Peggy = Miss Morrison.

31. Jane Shore = Miss Macklin, 3d time.

Nov. 4 and 5. Tamerlane = Sparks : Bajazet = Barry : Axalla = Gibson : Selima = Mrs. Elmy : Arpasia = Mrs. Cibber :—in which character Wilkinson

says she remains unrivalled, particularly in the frenzy scene in the last act.

6. Rule a Wife. Leon = Sparks : Estifania = Mrs. Vincent.

7. Committee. Ruth = Mrs. Barrington.

11. Drummer. Abigail = Mrs. Macklin.

13. Confederacy. Moneytrap = Arthur : Gripe = Dunstall : Clarissa = Mrs. Dyer : Mrs. Amlet = Mrs. Macklin :—see April 24 1751.

14. Royal Merchant. Clause = Bridgewater : Wolfort = Sparks : Higgen = Arthur : Prigg = Dunstall.

16. Merchant of Venice. Portia = Mrs. Vincent.

18. Bland's bt. Oronooko = Bland, 3d appearance : Aboan = Sparks : Driver = Dunstall : Imoinda = Mrs. Cibber : Widow = Mrs. Macklin.

21. Double Dealer = Sparks : Lady Touchwood = Mrs. Elmy.

22. Richard 3d = Ricard, his 1st appearance on any stage : Queen = Mrs. Vincent.

26. Suspicious Husband. Clarinda = Mrs. Vincent.

28, 29, 30, and Dec. 2. Provoked Husband. Lord Townly = Barry : Manly = Sparks : John Moody = Dunstall : Lady Townly = Mrs. Cibber :—she did herself no credit by her performance. (*Wilkinson.*)

Dec. 5. Not acted 6 years, (acted Feb. 5 1750 and Feb 23 1749) Siege of Damascus. Phocyas = Barry : Caled = Sparks : Eumenes = Ryan : Abudah = Ridout : Eudocia = Mrs. Cibber.

9. Siege of Damascus, 4th time, with Pyramus and Thisbe.

10. Busy Body. Marplot = Macklin : Miranda = Mrs. Vincent.

14. Not acted 5 years, Country Lasses. Modely = Dyer : Freehold = Bridgewater : Sir John English = Arthur : Shacklefigure = Collins : Doublejugg = Dunstall : Aura = Mrs. Vincent : Flora = Mrs. Dyer : —acted about 6 times.

16 and 18. Venice Preserved. Jaffier = Ryan : Pierre = Barry : Renault = Sparks : Priuli = Bridgewater : Belvidera = Mrs. Cibber.

Jan. 3. She wou'd and She wou'd not. Hypolita = Mrs. Vincent.

6. Not acted 6 years, Amorous Widow. Barnaby Brittle = Macklin : Lovemore = Dyer : Merryman = Dunstall : Jeremy = Collins : Clodpole = Arthur : Mrs. Brittle = Mrs. Dyer : Lady Laycock = Mrs. Macklin : Prudence = Mrs. Dunstall.

8. Confederacy. Corinna = Miss Morrison.

14. Refusal. Sophronia = Mrs. Vincent.

18. Conscious Lovers. Phillis = Mrs. Vincent.

28. Not acted 8 years, False Friend. Don John = Sparks : Don Pedro = Ryan : Don Guzman = Ridout : Don Felix = Bridgewater : Lopez = Macklin : Galindo = Arthur : Leonora = Mrs. Elmy : Jacinta = Miss Pitt : Isabella = Mrs. Vincent : —acted twice.

29. What d'ye call it? Filbert = Arthur : Peascod = Collins : Sir Roger = Marten : Constable = Dunstall : Dorcas = Mrs. Dunstall : —rest omitted.

Feb. 11. Drummer, with, not acted 20 years, Harlequin Sorcerer—this Pantomime had been several years in preparation—Wilkinson never remembered any thing like the rage for it—it made Old Drury tremble—the doors were obliged to be opened at 3 o'clock, and were at times broken open, so eager

was the multitude for admittance—Garrick remarked that if people came to a Tragedy at D. L., in consequence of an overflow to a new or revived Pantomime at C. G., they were not in humour the whole night, as the grown Masters and Misses were disappointed of seeing the puppet-show and were deprived of their rattle. (*Wilkinson.*)

March 3. (and 5) Not acted 7 years, Mistake. Carlos = Ryan : Sancho = Arthur : Lopez = Macklin : Lorenzo = Ridout : Alvarez = Bridgewater : Metaphrastus = Gibson : Camillo = Mrs. Ridout : Leonora = Mrs. Vincent : Jacinta = Mrs. Macklin : Isabella = Mrs. Barrington :—seemingly acted but twice.

7. Barry's bt. Theodosius. Athanais = Mrs. Cibber, 1st time.

16. Ryan's bt. Henry 4th. Falstaff = Quin : Hotspur = Barry : King is omitted : Prince of Wales = Ryan : Carriers = Arthur and Dunstall : Lady Percy = Mrs. Vincent : Hostess = Mrs. Macklin :—with Contrivances. Arethusa = Mrs. Storer :—Quin had retired from the stage, but he came from Bath to play for Ryan's bt.

17. Mrs. Cibber's bt. Macbeth = Barry : Lady Macbeth = Mrs. Cibber, 1st time : with, never acted, Oracle. Oberon = Dyer : Cinthia (a princess) = Mrs. Cibber : Fairy (Oberon's mother) = Mrs. Elmy :—the Fairy at the birth of her son had consulted the Oracle—she was told, that he was threatened with great misfortunes, but would avoid them, and even be very happy, if he could make himself beloved by a young princess, who believed him to be deaf, dumb, and insensible—Cinthia sees Oberon—the Fairy tells her that he is only a more perfect sort of machine—

Cinthia falls in love with him, and the Oracle is fulfilled—this little piece is a pleasing trifle—Mrs. Cibber saw it at Paris, and translated it for her bt.—Mrs. Cibber did not play Lady Macbeth a second time this season.

23. (Monday in Passion week) Towards the increase of a fund for the support of a public charity. Theodosius. Marcian = Sparks : Pulcheria = Mrs. Vincent :—with Oracle—this bt. was for the Lock Hospital.

30. For bt of Bencraft and Mrs. Vincent. Henry 5th = Barry : Chorus = Ryan : Princess = Mrs. Vincent.

April 1. Barrington's bt. Orphan, with What d'ye call it? Timothy Peascod = Barrington.

6. Mrs. Elmy's bt. Oronooko = Barry, 2d time : Imoinda = Mrs. Elmy : Lucy = Miss Haughton.

8. Macklin's bt. Provoked Husband. Lady Townly = Miss Macklin, being her first appearance in Comedy : with a new Dramatic Satire called Covent Garden Theatre, or Pasquin turned Drawcansir, Censor of Great Britain—G. A. Stevens, in his Distress upon Distress p. 21, has given Macklin's bill (with the exception of the play) at full length—this he says he has done for the benefit of all Theatrical Puffers—the bill itself is not worth notice.

18. Richard 3d = Ryan : with, never acted here, the Triumphs of Hibernia.

24. Fair Penitent. Horatio = Barry : Lothario = Dyer.

28. Dunstall's bt. Fair Quaker. Worthy = Ryan : Fair Quaker = Mrs. Barrington :—rest omitted.

30. Twin Rivals.

May 4. Not acted 7 years, Pilgrim. Pedro = Ryan : Alphonso = Arthur : Roderigo = Sparks : Mad Englishman = Macklin : Mad Scholar = Dyer : Mad Welchman = Collins : Juletta = Mrs. Ridout : Alinda = Mrs. Vincent.

13. For bt. of Bridges. Fair Penitent. Lothario = Bridges, his 1st appearance on any stage.

15. Zara, 7th time this season, with Harlequin Sorcerer, 31st time—last performance. (*Bills from B. M.*)

Barry acted Romeo 12 times—Othello 4—Hamlet 4—Castalio 4—Osman 7—Hastings 3—Bajazet 2—Lord Townly 6—Phocyas 12—Pierre 5—Young Bevil 3—Varanes 2—Hotspur 1—Macbeth 1—Henry 5th 1—Oronooko 1—Horatio 2.

D. L. 1752-1753.

The Company was much the same as before—only with the loss of Mrs. Ward, who was neither wanted, nor regretted; as Miss Bellamy's youth, fashion, dress, &c., aided with Garrick's powerful assistance, enabled her to make a stand in Tragedy against Mrs. Cibber, which Mrs. Ward was by no means equal to. (*Wilkinson.*)

Sep. 16. Conscious Lovers. Young Bevil = Havard.

21. Revenge. Zanga = Mossop.

23. Careless Husband. Lady Easy = Mrs. Davies from Dublin.

26. Henry 8th. King = Berry: Wolsey = Mossop: Buckingham = Ross: Surry = Lacy: Norfolk = Blakes: Lord Sands = Shuter: Queen = Mrs. Pritchard.

28. Garrick acted Archer.

30. Richard 3d = Mossop: Lady Anne = Mrs. Davies, 2d appearance.

Oct. 3. Orphan. Chamont = Garrick.

7. Provoked Wife. Brute = Garrick.

10. Way of the World.

11. Fair Penitent. Lothario = Garrick.

12. Conscious Lovers. Young Bevil = Ross.

16. Macbeth = Mossop: Banquo = Ross: Rosse = Davies: Lady Macbeth = Mrs. Pritchard:—with Double Disappointment. Marquis = Blakes: Phe-
lim = Shuter: Loveless = Master Vernon: Isabel =
Miss Norris.

19 and 20. Garrick acted Benedick and Romeo.

21. Relapse. Amanda = Mrs. Davies.

23 and 25. Garrick acted Hamlet and Romeo.

26. Not acted 15 years, (acted Oct. 11 1740) Epi-
cœne, or the Silent Woman. Truewit = Palmer:
Morose = Yates: Sir Amorous la Foole = Shuter:
Sir John Daw = Woodward: Otter = Berry: Cut-
beard = Davies: Dauphine = Havard: Clerimont =
Scrace: Silent Woman = Mrs. Pritchard: Mrs.
Otter = Mrs. Cross: Lady Haughty = Mrs. Clive:
Lady Centaure = Mrs. Bennett: Mrs. Mavis = Mrs.
Price:—this excellent C. was acted but 5 times—
Palmer played Truewit very well—(*State of the Stage*)
—Woodward used to act Sir Amorous.

28. Venice Preserved. Jaffier = Garrick : Pierre = Mossop : Belvidera = Miss Bellamy.

30. Macbeth = Garrick.

Nov. 3. King Lear = Garrick.

4. Tamerlane = Havard : Selima = Mrs. Davies.

8. Love makes a Man. Carlos = Dexter, 1st time : Don Lewis = Yates : Clodio = Woodward : Angelina = Mrs. Davies.

16. Mrs. Davies acted Polly Peachum, 1st time.

18. Macbeth = Mossop.

22. Suspicious Husband. Ranger = Garrick.

24. Richard 3d = Garrick.

25. As you like it. Adam = Lacy.

27. Bold Stroke for a Wife. Feignwell = Woodward : Obediah Prim = Taswell : Periwinkle = Shuter : Sir Philip Modelove = Blakes : Anne Lovely = Mrs. Clive.

28 and 29. Comus = Mossop : Brothers = Dexter and Lacy : 1st Spirit = Ross : Bacchanal = Beard : Lady = Mrs. Davies : Euphrosyne = Mrs. Clive.

30. Every Man in his Humour. Kitely = Garrick : Dame Kitely = Mrs. Davies.

Dec. 4. Macbeth = Garrick.

7. Not acted 20 years, Don Sebastian. Don Sebastian = Dexter : Dorax = Mossop : Antonio = Palmer : Muley Moluch = Berry : Mustapha = Shuter : Mufti = Winstone : Alvarez = Davies : Almeyda = Mrs. Pritchard : Morayma = Mrs. Davies : Johayma = Mrs. James :—acted about 5 times.

8-9-12-13-16. Rehearsal. Bayes = Garrick : Smith = Burton : Johnson = Palmer : other characters = Woodward, Yates, Shuter, Taswell, Lacy, &c.

18. Not acted this season, Love's last Shift. Love-

less = Garrick, 1st time : Sir Novelty Fashion = Woodward : Elder Worthy = Burton : Younger Worthy = Palmer : Sir William Wisewoud = Taswell : Snap = Yates : Sly = Shuter : Amanda = Miss Haughton, being her 1st appearance on this stage:—she was at C. G. the early part of the season.

19. Ross and Mrs. Pritchard acted Lord and Lady Townly.

20. Goodfellow acted Hamlet for his bt. — for Goodfellow see G. F. April 7 1747.

21. Love's last Shift. Narcissa = Mrs. Clive : Hilaria = Mrs. Mills : Flareit = Mrs. Bennett.

26. Genii 1st time—this Pantomime was played the whole of Jan.

29. Recruiting Officer. Balance = Winstone : Kite = Berry : Bullock = Taswell : Worthy = Mozeen :—rest as Nov. 3 1750.

Jan. 2. Busy Body.

3. Confederacy. Brass = Woodward : Dick = Palmer : Moneytrap = Yates : Gripe = Taswell : Clarissa = Mrs. Pritchard : Flippanta = Mrs. Clive : Corinna is omitted.

6. Don Sebastian—it had been deferred on account of Mossop's illness.

8. Twelfth Night. Orsino = Dexter.

9. Provoked Wife. Constant = Ross : Belinda = Miss Haughton.

11. Merchant of Venice. Bassanio = Davies.

16. Mrs. Davies acted Imoinda.

18. Richard 3d = Mossop : Richmond = Palmer.

22. Love for Love. Valentine = Ross, 1st time : Foresight = Shuter : Scandal = Palmer : Angelica = Miss Haughton :—Mrs. Frail is omitted.

23. Orphan. Polydore = Davies : Monimia = Miss Haughton.

24. Romeo and Juliet = Garrick and Miss Haughton.

Feb. 5. Henry 8th. Cranmer = Dexter.

6. For the bt. of Cibber Jun.—at the particular desire of several persons of Quality—Not acted 8 years, Nonjuror. Dr. Wolf = Cibber Jun. : Heartly = Palmer : Col. Woodvil = Dexter : Charles = Ross : Maria = Mrs. Pritchard : Lady Woodvil = Mrs. Davies :—N. B. the boxes not being equal to the demand for places, Servants will be allowed to keep places on the stage.

7. Never acted, Gamester. Beverley = Garrick : Stukely = Davies : Lewson = Mossop : Jarvis = Berry : Mrs. Beverley = Mrs. Pritchard : Charlotte = Miss Haughton :—N.B. the Manager, being engaged to act two new plays this winter, could no longer delay this T. for Havard's recovery—Davies at a short notice has willingly undertaken the character which Havard was to have acted, and humbly hopes for the indulgence of the public—acted 12 times—Garrick was admirable in Beverley—Mrs. Pritchard gave a specimen of the most natural acting that had been ever seen—she did not appear conscious of an audience before her—she seemed to be walking about her own parlour in the deepest distress and overwhelmed with misery—(*Murphy*)—Mossop must have been totally unfit for Lewson ; he ought to have played Stukely, but Garrick probably thought his own acting would appear to more advantage with Havard or Davies in that character—this T. was shown in manuscript to Dr. Young, who approved

of it greatly, and observed that Gaming wanted such a Caustic as the concluding scene of the play presented—Davies says that Moore acknowledged himself indebted to Garrick for many popular passages and thinks the scene in the 4th act between Lewson and Stukely was almost entirely Garrick's, as he expressed uncommon pleasure at the applause given to it—it appears from the preface to the *Honest Criminal*, 1778, that the *Gamester* had been translated into French, and acted with success.

20. *Miser*——22. *Lady Jane Gray*.

23. *Richard the 3d* = Brown, his first appearance in London :—see *Irish Stage*—S. A. 1758–1759.

27 and 28. Havard played *Sir Charles Easy* and *Cranmer*.

March 3. Never acted, *Brothers*. *Demetrius* = Garrick : *Perseus* = Mossop : *Philip* = Berry : *Antigonus* = Burton : *Dymas* = Simson : *Roman Ambassadors* = Winstone and Mozeen : *Erixene* = Miss Bellamy :—acted 8 or 9 times—Garrick and Mossop acted very well, Berry and Miss Bellamy were not suited to their parts—(*Davies*)—this T. was written by Dr. Young—for the history on which it was founded see *Philip of Macedon* L. I. F. April 29 1727—Dr. Young, as well as Lewis, has added a love Episode—*Perseus* and *Demetrius* are in love with *Erixene*, a captive Princess of Thrace—she is in love with *Demetrius*—in the 3d act *Philip* enjoins *Demetrius* to marry the daughter of *Dymas*—he gives a feigned consent—*Erixene* is so enraged that she marries *Perseus*—in the last act *Demetrius* and *Erixene* come to an explanation—she kills herself—*Philip* is convinced of the innocence of *Demetrius*,

and offers to resign his throne to him—Demetrius stabs himself, as being resolved not to survive Erixene—Erixene is a fair addition to the plot, but the anonymous daughter of Dymas, about whom much is said, is a vile botch—the principal characters in this T. are well drawn, and many parts of it are well written, but on the whole it is rather dull and declamatory than interesting and affecting—in the 3d act, when Perseus and Demetrius plead their causes before their father, Dr. Young has with much propriety borrowed a good deal from Livy—he has deviated from history in many small points, and grossly in making Demetrius kill himself—he has admitted—Sir—Madam—and other improprieties in the dialogue—in the 1st act Demetrius says that he and Perseus had “drunk one milk”—they did not drink one milk, as not being born of the same mother—see Livy b. 39 ch. 53—see also Plutarch’s Life of Æmilius——this T. had been written several years—it was put into rehearsal at D. L. about 1726—at which time Davies says the principal parts were given to Wilks, Booth, Mills, and (as he thinks) Mrs. Porter—Wilks was no doubt cast for Demetrius and Booth for Perseus—but on the author’s going into Orders the play was withdrawn—and was now brought forwards for the sake of giving the profits to the Society for the Propagation of the Gospel—but as these did not amount to what was expected, Dr. Young generously made up the sum a thousand pounds out of his own pocket—the Epilogue at Garrick’s request was written by Mallet—it very coarsely ridiculed the intended application of the money—

“Drury may *propagate*, but not religion”—&c.

It was also spoken by Mrs. Clive in her broadest manner ; with all this Dr. Young was much offended, and would not suffer the Epilogue to be printed with the play. (*Davies and Murphy.*)

During the time Henderson was at D. L. this play was advertised for his benefit, but not acted—Demetrius = Henderson : Perseus = Smith : Philip (probably) = Bensley : Erixene = Miss Younge.

March 19. Mrs. Pritchard's bt. Merope. Dorilas = Garrick.

20. Woodward's bt. Alchemist. Abel Drugger = Garrick : Face = Woodward, 1st time : Subtle = Burton : Sir Epicure Mammon = Berry : Kastril = Yates : Dol Common = Mrs. Pritchard :—rest omitted—with Mock Doctor—(newly dressed)—Gregory = Woodward, with a new Prologue : Dorcas = Mrs. Clive.

22. Mrs. Clive's bt. Mourning Bride. Osmyn = Garrick : Zara = Mrs. Clive :—(rest as Dec. 3 1750)—with Rehearsal, or Bays in Petticoats. Witling = Woodward : Sir Albany Odelove = Shuter : Prompter = Cross : Mrs. Hazard = Mrs. Clive.

24. Miss Bellamy's bt. Venice Preserved, with Oracle—the characters by children—an occasional Epilogue by Miss Bellamy—no part of the pit will be laid into the boxes, nor any building on the stage.

April 2. Mossop's bt. Othello = Mossop : Iago = Garrick : Desdemona = Miss Bellamy.

3. Dexter's bt. Inconstant. Young Mirabel = Dexter : Duretete = Garrick : Oriana = Mrs. Davies :—see March 12 1751.

5. Yates' bt. Gamester, with Miss in her Teens. Fribble = Yates.

10. Berry's bt. Merope—Berry's figure was well adapted to Sciolto, Acasto and characters of that cast: no man had more feeling than he, and it generally had its proper effect, but by being too fond of aiming at tenderness, he grated upon the ear of an auditor. (*State of the Stage.*)

12. For bt. of Shuter and Miss Haughton. Strategem. Archer = Garrick: Scrub = Shuter, 1st time:—with Miss in her Teens. Fribble = Shuter: Flash = Blakes:—a pamphlet was published this year called the State of the Stage—the author says—
 “when we consider Shuter's youth, and the disadvantages he labours under from the want of a regular education, we cannot but admire his vast talents—who is there that sees him in the Old Man in Lethe and characters of that cast, that could imagine an appearance so feeble and weak could be assumed by a strong hale young fellow only 22 years old?—perhaps nature never bestowed on any body a greater fund of drollery, and I think he bids fair for being as great in low Comedy as it is possible for man to conceive”——
 Miss Haughton is spoken of, in the State of the Stage, as an actress of considerable promise, but she seems never to have gotten the better of a lisp and a Newcastle mode of pronouncing the letter r. (*Dram. Censor.*)

April 24. Nonjuror. Dr. Wolf = Yates, 1st time.

25. Constant Couple. Lady Lurewell = Mrs. Pritchard.

26. For bt. of Mr. and Mrs. Davies. Fair Peni-

tent. Sciolto = Davies : Calista = Mrs. Davies : Lavinia = Miss Haughton.

28. For bt. of Mrs. Mills and Miss Minors. Garrick acted Fribble.

Miss Minors is said to have been a good performer—to have conceived her characters justly and to have executed them happily, particularly the awkward country girls—(*State of the Stage*)—she does not however appear to have made any great progress on the English stage—she was afterwards Mrs. Walker—see Irish Stage 1768-1769.

30. For bt. of Mr. Pritchard Treasurer, Alchemist, with Cheats of Scapin. Yates — Shuter — Blakes—see Sept. 25 1753.

May 1. For bt. of Lacy and Wilder. Hamlet = Lacy :—Wilder was a singer, and was much applauded when he sang—

“ For women love kissing as well as the men.”

he did little at this time, but in 1756-1757 he acted Macheath with great success at Dublin. (*Wilkinson.*)

4. Country Wife and Rehearsal for Raftor's bt.

7 and 9. Mossop acted Macbeth and Richard.

18. Merry Wives. Falstaff = Berry : Ford = Havard : Slender = Woodward : Mrs. Ford = Mrs. Pritchard.

22. For a Public Charity. Mourning Bride.

25. Garrick acted Ranger—last play—the Gentleman's Magazine says this was Mrs. Horton's benefit. (*Bills from B. M.*)

Garrick acted Archer 5 times—Chamont 3—Brute 2—Lothario 4—Romeo 7—Benedick 5—Hamlet 2—Jaffier 3—Macbeth 2—Lear 3—Ranger

5—Richard 2—Kitely 9—Bayes 8—Loveless 5—
 Beverley 12—Demetrius 8 or 9—Dorilas 2—Abel
 Drugger 3—Osmyn 2—Iago 1—Duretete 1—Frib-
 ble 2.

Nov. 16. Woodward having been falsely accused of affronting a Gentleman in the stage box by saying “I have noticed you and will meet you again” made the following affidavit.

I Henry Woodward do solemnly make oath, that after I had had an apple thrown at me, which broke the glass of the chair in which I was, and another which came from a Gentleman in the stage box, I took the first opportunity of pulling off my hat, and bowing said—“Sir, I thank you”—which I do solemnly swear were the very words spoken by me without any air or design of menace whatever.

General Advertiser. Nov. 18. Woodward says in a letter—“I hope I shall stand excused in opposing “the express declaration of a Gentleman * * * — “but what a failure in memory must Mr. Fitzpatrick “have discovered, should it appear that at his return “from the theatre to the Bedford Coffeehouse, his “complaint consisted of no more, than that Wood- “ward had bowed to him and said ‘Sir I thank you’ “—if this Gentleman should still remain forgetful of “this, I flatter myself those Gentlemen will in point “of justice and humanity remind him of a material “particular”—(*B. M.*)—Woodward has not expressed himself so clearly as might be wished—by those Gentlemen—he seems to mean the persons who heard Fitzpatrick’s complaint—it is not expressly said that Fitzpatrick threw the apple, but it

is evidently implied—Woodward then published an affidavit from Cross the Prompter, and from a woman—both within 3 or 4 yards of him—as to the words spoken.

In point of prudence Woodward was right to turn the matter off as he did, but if he had knocked Fitzpatrick down, the first time he met him in the streets, he would have served him right—a man forfeits all pretensions to the title of a Gentleman, who can throw an apple at an unoffending performer.

If the Fitzpatrick here mentioned was the Fitzpatrick who occasioned the riot at D. L. Jan. 25 1763, (which seems highly probable) Murphy's attempt to vindicate him is ridiculous—Churchill could not possibly be too severe on such a man.

In Passion Week at the request of the Bishops the Lord Chamberlain suspended all plays and places of entertainment.

The Church of England, as by law established, having laid a considerable stress on the observation of Passion Week, it is not wonderful that the Bishops should make this application—but with regard to the theatres, their zeal perhaps carried them a little too far—*Arcem religionis proditis, dum castella defenditis*—only some very few plays had been acted at D. L. and C. G. on the Monday, and all of them for charitable purposes—Theodosius in 1752 produced £330 for the Lock Hospital—the sums collected on these occasions might have atoned for a breach of Church Discipline—and that nothing more than Church Discipline was violated, is evident—for it would be absurd to suppose that the

Parliament of Great Britain would tolerate in Scotland a practice, which in England was *malum in se*.

On the revocation of the edict of Nantes great numbers of Protestants came into England—King James having granted briefs to collect money for their relief, Beveridge then Prebendary of Canterbury objected to the reading of one of them as contrary to the rubrick—"Doctor, Doctor," said Tillotson who was at that time the Dean, "Charity
"is above rubricks."

C. G. 1752-1753.

Barry and Mrs. Cibber were in high estimation and to particular plays drew good houses—but the boxes were often thin, whereas D. L. was constantly attended—Barry was at that time in the prime of life, as to health and vigour—Mrs. Cibber was also at her best; no wonder such a pair of lovers obtained the triumph they were entitled to; indeed it is a pity they were ever parted, for no two persons were so calculated to assist each other, by voice, manner, and real feeling, as they were—at the close of this season they separated never to meet again on the same stage. (*Wilkinson.*)

Sept. 18. Beggar's Opera. Polly = Mrs. Chambers.

20. Committee, with Contrivances. Betty = Miss Pitt.

22. Richard 3d = Ryan: Duke of York = Miss Hallam.

25. (and 27) Suspicious Husband. Ranger = Dyer: Clarinda = Mrs. Bland:—in 1747-1748 she played small parts at C. G.—she was this season re-engaged from the Dublin stage, where she had made a great improvement in her acting—she had an agreeable figure and infinite spirit in many comic characters—she was not without merit in Tragedy, tho' that was not her forte—she was a woman not only of talent, but of great application and industry. (*State of the Stage.*)

29. (and Oct. 2) Revenge. Zanga = W. Giffard, from Dublin, his first appearance on this stage: Alonzo = Ryan: Carlos = Dyer: Leonora = Mrs. Bland.

Oct. 4. Provoked Wife. Brute = Bridgewater: Lady Brute = Mrs. Bland.

6. Merchant of Venice. Shylock = Macklin: Portia = Mrs. Bland.

9. Recruiting Officer. Brazen = Dyer: Sylvia = Mrs. Bland.

10. Confederacy—11. Miser.

12. Lady Jane Gray. Lord Guilford Dudley = Dyer: Pembroke = Ryan: Lady Jane Gray = Mrs. Bland.

14. Provoked Husband. Lord and Lady Townly = Ryan and Mrs. Bland.

16. (and 17) King Lear = W. Giffard: Edgar =

Ryan : Bastard = Ridout : Gloster = Sparks : Kent
= Bransby : Gentleman Usher = Dyer : Cordelia =
Mrs. Vincent.

19. Mrs. Bland acted Hypolita.

21. Romeo and Juliet. Mercutio = Macklin.

23. Strategem. Foigard = Barrington : Mrs.
Sullen = Mrs. Bland : Cherry = Miss Haughton.

30. Macbeth = Barry : Banquo = Sparks : Lady
Macbeth = Mrs. Cibber.

Nov. 1. Country Lasses——4 and 6. Tamerlane.

3. Refusal. Charlotte = Mrs. Bland.

7. Rule a Wife. Estifania = Mrs. Bland.

9. London Cuckolds. Townly = W. Giffard.

10 and 16. Mrs. Bland acted Jane Shore and
Millamant.

23. Love makes a Man. Clodio = Dyer : Carlos
= W. Giffard : Don Lewis = Arthur : Louisa =
Mrs. Bland : Angelina = Mrs. Dyer.

27. Royal Merchant.

28. Hamlet. Ghost = Ryan.

Dec. 1. Othello——4. Conscious Lovers.

8. Drummer——11. Pilgrim.

13. Fair Quaker. Mizen = Dyer.

14. Old Batchelor = Bridgewater : Lætitia = Mrs.
Bland.

19. Double Dealer. Lord Froth = Arthur : Brisk
= Dyer : Lady Touchwood = Mrs. Bland.

21. Venice Preserved. Jaffier = Barry, 1st time :
Pierre = Sparks : Renault = Macklin : Priuli =
Bridgewater : Belvidera = Mrs. Cibber :—acted 6 or
7 times—the Dramatic Censor says that Garrick
and Barry had such an equality of merit in Jaffier,
that to place either first would be partial—Mrs.

Cibber was long the Belvidera of Garrick and Barry—every situation of the part seemed formed on purpose to call forth her great skill in awakening the passions.

27. Unhappy Favourite. Essex = Ryan : Burleigh = Sparks : Queen = Mrs. Barrington.

Dec. 30. Before the Prince of Wales. Siege of Damascus. Sergius = Ricard :—seemingly the man who acted Richard the 3d—Wilkinson gives this bill at length in his *Wandering Patentee* Vol. 3 p. 70—but by mistake he represents it as the bill for Saturday Dec. 30 1753—at which time Mrs. Cibber was at D. L.—he is also incorrect in stating that the play was acted by the *Command* of the Prince—the Prince being a youth, a different expression was made use of—the bill was doubtless printed without the date of the year.

Jan. 2. Twin Rivals.

8. (9-10-11) Smith made his 1st appearance in the character of Theodosius.

20. Zara——22. Æsop.

Harlequin Sorcerer was at this time in full force—it was helped by an additional fountain scene, the machinery of which Wilkinson thinks surpassed any Pantomime trick that he remembered.

Feb. 6. False Friend.

7. Not acted 5 years, Double Gallant. Atall = Dyer : Lady Sadlife = Mrs. Bland.

13 and 17. Orphan. Polydore = Smith.

15. Fair Penitent. Calista = Mrs. Elmy.

21. Never acted, Earl of Essex. Essex = Barry : Southampton = Smith : Lord Burleigh = Sparks : Queen Elizabeth = Mrs. Bland : Countess of Rutland

= Mrs. Cibber : Countess of Nottingham = Mrs. Vincent :—Jones in this play, and Banks in his *Unhappy Favourite*, are guilty of a great mistake in making Lord Burleigh one of their D. P.—Lord Burleigh was dead—they should have called the character Robert Cecil, as Brooke does in his *T.* on the same subject—Jones' play was well acted in all its parts—when Barry in the 5th act, pointing to Rutland who lay fainting on the ground, said “O look “there” his attitude and pathetic expression of voice and countenance was such that all the critics in the Pit actually burst into tears and then shook the theatre with repeated and unbounded applause—so says Wilkinson—the play itself is very poorly written and ought to be consigned to oblivion.

March 10. Mrs. Cibber's bt. *All for Love*. Antony = Barry : Dolabella = Smith : Cleopatra = Mrs. Cibber :—with Oracle.

17. Barry's bt. *Venice Preserved* and Oracle.

19. Ryan's bt. *Henry 4th*. Falstaff = Quin : Hotspur = Barry : King = Sparks : Prince of Wales = Ryan : Hostess = Mrs. Macklin.

20. *Country Wife*. Horner = Ryan : Sir Jasper Fidget = Macklin : Sparkish = Dyer :—rest omitted.

24. Macklin's bt. *Fair Penitent*. Sciolto = Sparks : Calista = Miss Macklin, being her 1st appearance in that character, and 4th on the stage* :—with, never acted, the *Englishman in Paris*. Buck = Macklin :

* This was her 4th character, but her 6th appearance on the stage—she had played *Athenais*—*Jane Shore* 3 times—and *Lady Townly*.

Subtle = Collins : Classic (Buck's Tutor) = Anderson : Sir John Buck = Bransby : Marquis = Usher : Roger = Dunstall : Lucinda = Miss Macklin : Mrs. Subtle = Mrs. Macklin :—Lucinda is an orphan who had fallen into the hands of Subtle and his wife—Buck is an Englishman who is on his travels—he falls in love with Lucinda—Sir John Buck arrives—he at first opposes the intended match—he afterwards discovers Lucinda to be the daughter of a particular friend—he takes her under his protection, and insists that his son should disclaim the partners of his riot, polish his manners, and make himself worthy of Lucinda——this Farce was written by Foote, who gave it to Macklin for his bt.—the dancing and music masters were introduced for the sake of showing Miss Macklin to the best advantage—at this time great expectations were formed of her ; her figure was said to be a very good one, her eye strong, piercing and significant, her voice clear, melodious and intelligible, her deportment easy and her action just. (*State of the Stage.*)

26. For bt. of Sparks. Distressed Mother——Sparks had peculiarities which were not always pleasing ; but was capable of great feeling in his proper cast in Tragedy—he was particularly happy when in Acasto he said—

“ When you complain to me, I'll prove a Father.”

and in Sciolto when he said—

“ You are my daughter still.”

His performance of Young Wou'dbe in the *Twin Rivals* showed that he had humour and that his abili-

ties were not confined to the serious line. (*State of the Stage.*)

April 2. Arthur acted Polonius for his bt.

7. Smith's bt. Siege of Damascus. Abudah = Smith.

9. Provoked Husband. Lord and Lady Townly = Barry and Mrs. Cibber.

12. Mrs. Elmy acted Jane Shore for her bt.

24. Miss Macklin's bt. Orphan. Monimia = Miss Macklin :—with Englishman in Paris.

30. Distressed Mother—Wilkinson gives us the bill for this evening which is an excellent specimen of the different manner in which the superiour and inferiour performers were advertised.

THE DISTRESS'D MOTHER.

The Part of PYRRHUS to be performed

By Mr. SPARKS.

Pylades, by Mr. RIDOUT.—Phoenix, by Mr. ANDERSON.

The Part of ORESTES to be performed

By Mr. BARRY.

Cephisa, Mrs. BARRINGTON.—Cleone, Mrs. GRIFFITH.

And the Part of HERMIONE to be performed

By Mrs. BLAND.

And the Part of ANDROMACHE to be performed

By Mrs. CIBBER.

To which will be added a Musical Farce, (acted there but twice) called

The LOVER his Own RIVAL.

The Part of Clerimont, by Mr. LOWE.

Fretful, by Mr. Collins. | Frederick, by Mr. Cushing.

Matchwood, by Mr. Bennett. | Lucy, by Miss Pitt.

And the Part of Harriet, by Mrs. CHAMBERS.

Chetwood in 1749 says—" formerly characters
 " were printed in the playbills according to their rank
 " in the Drama, as for example in Macbeth Duncan
 " stood first in the bill, tho' acted by an inferiour per-
 " son ; but latterly I have found it a difficult task to
 " content ladies as well as gentlemen, because I could
 " not procure letters large enough to please them ;
 " nay some were so fond of elbow room, that they
 " would have shoved every one out but themselves,
 " as if one person were to do all."

May 6. Julius Cæsar. Antony = Barry : Brutus
 = Sparks : Portia = Mrs. Bland :—rest omitted.

8. Wit without Money. Valentine = Ryan : Wi-
 dow = Mrs. Bland.

23. Earl of Essex, 16th or 17th time.

24 and 26. Romeo and Juliet = Barry and Mrs.
 Cibber :—last performance. (*Bills from B.M.*)

The Compiler of the bills has transcribed them on
 loose pieces of paper, which are bound up in a very
 confused state from Jan. the 6th.

Quin made his last appearance on the stage in

Falstaff in Henry 4th for Ryan's benefit March 19—the Nobility and Gentry at Bath gave Quin 100 Guineas and desired him to send down as many tickets—(*Gent's Mag.*)—Quin acted with so much success on this occasion that Ryan was induced to solicit the same favour next year—which produced the following answer from Quin—“ I would play for
 “ you, if I could, but will not *whistle* Falstaff for you
 “ —I have willed you £1000, if you want money you
 “ may have it and save my executors trouble—James
 “ Quin.” (*Mrs. Bellamy.*)

Quin perfectly understood propriety in speaking—but tho' he was a very natural reciter of plain and familiar dialogue, yet he was utterly unqualified for the striking and vigorous characters of Tragedy—he could neither express the tender nor the violent emotions of the heart—his action was generally forced or languid, and his movement ponderous and sluggish—but it must be confessed that he often gave true weight and dignity to sentiment by a well-regulated tone of voice, judicious elocution and easy deportment—his Cato and Brutus were remembered with pleasure by those who wished to forget his Lear and Richard—he was particularly successful in the Ghost in Hamlet. (*Davies.*)

Victor speaks highly of him in Comus—the Spanish Friar—Duke in Measure for Measure and Æsop—Wilkinson says that Quin was excellent in Henry the 8th — Sir John Brute — all the Falstaffs — Old Batchelor—Volpone—Apemantus—Brutus—Ventidius — Bp. Gardiner (Lady J. Gray) — Clause — Gloster and several other parts.

His Othello — Macbeth — Chamont — Young Bevil

— Lear — Richard — were all bad ; and nothing could be more absurd than his persisting to act these characters in opposition to Garrick and Barry.

In Pierre he spoke the execration of the Senate and some other passages very well—particularly—“ I could have hugged the greasy rogues, they pleased me,” but on the whole he was not very happy in that character—in Zanga, in the soliloquies and the last scene, he acquitted himself with great ability, but wanted ease of insinuation and was heavy in the other parts—in the Plain Dealer he had singular merit—and in the unimportant part of Balance (R.O.) he was very respectable—(*Dramatic Censor*)—for Falstaff see Hay. 1777—Wilkinson says that Quin dressed many of his parts very badly.

Quin's characters.

In Ireland—Abel in Committee—Cleon in Shadwell's Timon of Athens—Prince of Tanais in Tamerlane.

D. L. 1714-1715. *Vultur in Country Lasses—*Steward in What d'ye call it—*Lieutenant of the Tower in Lady Jane Gray—Winwife in Bartholemew Fair.

1715-1716. Lieutenant of the Tower in Richard the 3d—Don Pedro in Rover—Pedro in Pilgrim.

1716-1717. Bajazet and Dervise in Tamerlane—Voltore in Volpone—Aaron in Titus Andronicus.

D. L. Nov. 18. 1717. Balance in Recruiting Officer.

L. I. F. Jan. 7 1718. Hotspur—Horatio in F. P.

—Tamerlane—Morat in Aurenge-Zebe—Antony in Julius Cæsar.

L. I. F. 1718-1719. Raymond in Spanish Fryar—Clytus — *Traytor as altered — Syphax — Double Dealer—Macbeth—Brutus —Burleigh in Unhappy Favourite — probably Coriolanus—Sir John Brute—*Sir Walter Raleigh—Clause in Royal Merchant — Dorax in Don Sebastian—King in Hamlet.

1719-1720. *Henry the 4th of France—Sir Edward Belfond in Squire of Alsatia—Othello—Aboan in Oronooko—Montezuma in Indian Emperour.

1720-1721. Gloster in King Lear—Falstaff in Merry Wives—Hector in Troilus and Cressida—Duke in Measure for Measure—King in Henry 4th part 1st—in Much ado—probably Leonato—Buckingham in Richard 3d—Solyman in Abra-Mulé—Roderigo in Pilgrim—*Bellmour in Fatal Extravagance—Winwife in Artful Husband.

1721-1722. Chamont—Cinthio in Emperor of the Moon—Falstaff in Henry 4th part 1st—Sullen—Pierre — Beauguard in Soldier's Fortune — Old Batchelor—Blunt in Committee—Spanish Fryar.

1722-1723. Creon in Œdipus—Don Henrique in Spanish Curate—Clytus—Lycon in Phædra and Hippolitus—*Sohemus in Mariamne—Thersites in Troilus and Cressida.

1723-1724. Macbeth—Bessus in King and no King.

1724-1725. Don John in False Friend—Old Knowell in every man in his Humour—Belville in Rover.

1725-1726. Pinchwife in Country Wife—Æsop—Henry 8th.

1726-1727. Ranger in Fond Husband.

1727-1728. Volpone in Fox.

1728-1729. *Themistocles in ditto.

1729-1730. Melantius in Maid's Tragedy — Captain Macheath.

1730-1731. Young Bevil—Lear—Col. Standard in Constant Couple—Diocles in Prophetess.

1731-1732. Manly in Provoked Husband—Ghost in Hamlet—Leon—Teague in Committee.

C. G. 1732-1733. Fainall in Way of the World—Manly in Plain Dealer—Caled in Siege of Damascus —*Bosola in Fatal Secret—Apemantus.

1733-1734. Cato—Gonzalez in Mourning Bride.

D. L. 1734-1735. Richard the 3d—*Amurath in Christian Hero—Ventidius in All for Love—Biron in Fatal Marriage.

1735-1736. Falstaff in Henry 4th part 2d—Pyrrhus in Distressed Mother.

1736-1737. Riot in Wife's Relief — *Proteus in Universal Passion.

1737-1738. *Comus—*Agamemnon in ditto.

1738-1739. Pembroke in Lady Jane Gray—*Solyman in Mustapha—Gloster in Jane Shore—cast for Gustavus Vasa.

1739-1740. *Elmerick in ditto—(Hermit in Alfred at Clifden.)

1740-1741. Jaques in As you like it—Anthonio in Merchant of Venice.

1741-1742. Partly in Ireland—partly disengaged.

C. G. 1742-1743 — and 1743-1744. No new character.

1744-1745. Zanga — *Cibber's King John—Herod in Mariamne.

1745-1746. Not engaged.

C. G. 1746-1747 — and 1747-1748. No new character.

1748-1749. *Thomson's Coriolanus.

1749-1750. Gardiner in Lady Jane Gray—King Henry in Virtue Betrayed.

1750-1751. Shakspeare's King John—Iago.

** Originally.*

Several parts in obscure plays are omitted.

D. L. 1753-1754.

Sep. 8. Beggar's Opera and Lying Valet.

10. Miser——13. As you like it.

15. Nonjuror. Dr. Wolf = Yates : Col. Woodvil = Havard.

18. Revenge. Zanga = Mossop : Leonora = Miss Haughton.

20. Careless Husband——22. Busy Body.

25. Richard 3d = Mossop : —with Scapin 3d time. Scapin = Yates : Gripe = Blakes.

27 and 29. Garrick acted Benedick and Archer.

Oct. 2. Orphan. Chamont = Garrick : Monimia = Mrs. Cibber, her 1st appearance there for 4 years.

3. Macbeth = Mossop.

4. *Romeo and Juliet*. Romeo = Garrick : Mercurio = Woodward : Juliet = Mrs. Cibber.

6. *Henry 8th*. Anne Bullen = Mrs. Jefferson, her 1st appearance.

9. *Recruiting Officer*. Plume = Palmer : Sylvia = Mrs. Cowper, her 1st appearance there:—she went to Ireland the next season.

10. *Oronooko* = Ross, 1st time : Imoinda = Miss Haughton : Charlot Welldon = Mrs. Cowper.

12. *Conscious Lovers*. Indiana = Mrs. Cibber.

16. *Hamlet* = Garrick : King = Davies : Polonius = Taswell : Osrick = Woodward : 1st Gravedigger = Yates : Queen = Mrs. Pritchard : Ophelia = Mrs. Cibber.

18. *Way of the World*. Petulant = Blakes.

20. *Provoked Husband*. Lady Townly = Mrs. Pritchard : — with Englishman in Paris. Buck = Foote : Lucinda = Miss Macklin, her 1st appearance there:—Foote engaged as an actor for a certain number of nights and made his 1st appearance on this evening—he spoke a Prologue written by Garrick, which was encored every night. (*Gent.'s Mag.*)

22. *Revenge, with Englishman in Paris*.

24. Not acted 8 years, *Old Batchelor*. Fondlewife = Foote : Bellmour = Palmer : Sir Joseph Wittol = Woodward : Setter = Blakes : Noll Bluff = Yates : Lætitia = Mrs. Pritchard : Belinda = Miss Haughton : Araminta = Mrs. Davies : Sylvia = Mrs. Cowper.

25. *Venice Preserved*. Jaffier = Garrick : Pierre is omitted : Belvidera = Mrs. Cibber.

26. *Richard 3d* = Mossop.

27. Foote acted *Fondlewife* and *Buck*—and 30.

29. *Venice Preserved*. Pierre = Mossop.

31. Fair Penitent. Lothario = Garrick : Horatio = Mossop : Altamont = Ross : Calista = Mrs. Cibber.

Nov. 1. Constant Couple. Clincher Jun. = Vernon.

2. Old Batchelor = Berry : Sharper = Havard.

4. Tamerlane = Havard : Bajazet = Mossop : Moneses = Ross : Axalla = Lacy : Arpasia = Mrs. Pritchard : Selima = Mrs. Davies.

6. Sir Courtly Nice. Sir Courtly = Foote : Hot-head = Woodward : Testimony = Taswell : Crack = Yates : Lord Belguard = Blakes : Farewel = Palmer : Surly = Berry : Leonora = Mrs. Clive.

7. Provoked Wife. Sir John Brute = Garrick : Heartfree = Palmer : Lady Fanciful = Mrs. Clive : Lady Brute = Mrs. Pritchard.

8. Relapse. Lord Foppington = Woodward : Loveless = Havard : Young Fashion = Blakes : Worthy = Palmer : Lory = Yates : Miss Hoyden = Mrs. Clive.

14. Double Gallant. Sylvia = Mrs. Cowper :— see Dec. 14 and 17 1750.

15. King Lear = Garrick : Cordelia = Mrs. Cibber.

17. Suspicious Husband. Ranger = Garrick : Jacintha = Mrs. Cowper.

19. Oronooko, with Foote's Tea.

26. (and 29) Not acted 8 years, Man of the Mode. Dorimant = Ross : Sir Fopling Flutter = Woodward : Medley = Havard : Young Bellair = Palmer : Mrs. Loveit = Mrs. Cibber : Harriet = Miss Haughton : Emilia = Mrs. Cowper : Belinda = Mrs. Davies.

28. Richard 3d = Garrick.

30. Old Batchelor and Englishman in Paris.

Dec. 1. Never acted, Boadicea. Dumnorix (Chief of the Trinobantians) = Garrick : Ænobarbus and Flaminius (Roman Captives) = Mossop and Havard:

Venusia (wife to Dumnorix) = Mrs. Cibber : Boadicea (Queen of the Icenians) = Mrs. Pritchard :—acted 10 times—this T. was written by Glover—it is founded on the 14th book of the Annals of Tacitus—Boadicea and her daughters had been cruelly used by the Romans—she had taken ample vengeance on them—at the opening of the play, Suetonius sends an Ambassador to Dumnorix and Boadicea with offers of friendship—Boadicea takes fire at the proposal—Dumnorix rejects it, but with more temper—the Ambassador then wishes to treat for the ransom of Ænobarbus and Flaminius—Boadicea insists that the two Romans should not only be put to death, but with torture—this produces a quarrel between her and Dumnorix—in the 3d act, a battle takes place—Dumnorix is pressed by the Romans—he sends to Boadicea for succour—she replies with a taunt—Dumnorix and Boadicea meet—each of them reproaches the other with being the cause of the defeat—Dumnorix, having no hopes of safety, endeavours to reconcile Venusia to the thoughts of death—at last he presents her with a bowl of poison—she drinks it—and he kills himself—Boadicea does not appear after the 3d act—Ænobarbus and Flaminius had recovered their liberty—in the last scene, Ænobarbus tells Flaminius, that he found Boadicea and one of her daughters expiring in consequence of the poison which they had taken—but that he came in time to save Emmeline, her other daughter—this is badly managed—it is absurd to suppose, that Boadicea should not have given the poison to one of her daughters as well as to the other—such we are expressly told was her intention—and Ænobarbus by

his own account did not find Boadicea as she was drinking the poison, but as she was expiring—the whole that is said of the love affair between Flaminus and Emmeline would have been better omitted—Dumnorix goes off the stage with a determination to kill himself—this is flat—*Segnius irritant* &c.—Glover seems to have disapproved of death in the sight of an audience, as he makes Dumnorix carry off Venusia before her last agonies—but no sufficient reason can be assigned, why an actor should not be supposed to die, as well as to be wounded, or to suffer any other distress on the stage—the 1st act of Boadicea, and the last scene between Dumnorix and Venusia, have considerable merit ; the rest of the piece has not much to recommend it—Wilkinson blunders sadly about this play ; he seems to confound it with Bonduca, and talks of its being *revived* by Glover—Wilkinson and Murphy both say it came out in the early part of 1753, at which time Mrs. Cibber was at C. G.

14. Sir Courtly Nice, and Eng. in Paris.

15. Old Batchelor and do.

18. Richard 3d = Garrick.

20. Macklin's bt. Refusal. Sir Gilbert Wrangle = Macklin : Frankly = Palmer : Witling = Yates : Granger = Davies : Cook = Blakes : Charlotte = Miss Macklin, 1st time : Lady Wrangle = Mrs. Macklin : Sophronia = Mrs. Clive :—a Farewell Prologue by Macklin—with Englishman in Paris—Macklin had at this time determined to quit the stage and open a Tavern—Foote observed that Garrick wrote the Prologue in hopes that Macklin would keep his word, but the sense of the company was, that so just a per-

former could not be spared—"you need not fear," said Foote, "he will first break in trade, and then "break his word"—(*Murphy*)—and so it proved.

22. Jane Shore. Hastings = Garrick : Shore = Mossop : Gloster = Davies : Belmour = Blakes : Jane Shore = Mrs. Pritchard : Alicia = Mrs. Cibber.

26. London Merchant. George Barnwell = Ross : Millwood = Miss Haughton : Maria = Mrs. Davies : —with Fortunatus, 1st time.

Jan. 1. Relapse. Coupler = Taswell : Berinthia = Mrs. Pritchard : Amanda = Mrs. Davies.

7. Twelfth Night. Clown = Blakes : Orsino = Havard : Viola = Mrs. Cowper.

9. Richard 3d = Mossop.

10. Woodward's bt. Garrick acted Archer.

14. Macbeth = Mossop : Macduff = Havard.

16. Love for Love. Ben = Foote : Sir Sampson Legend = Berry : Mrs. Frail = Mrs. Clive : Miss Prue = Miss Macklin, being their first appearance in those characters : Valentine = Havard : Scandal = Palmer : Foresight = Taswell : Jeremy = Blakes : Tattle = Woodward : Angelica = Miss Haughton.

18-21-25. Love for Love, and Eng. in Paris.

23. Not acted 10 years, (acted March 16 1747) King John—characters new dressed. King John = Mossop, 1st time : Bastard = Garrick, 1st time : Constance = Mrs. Cibber :—Davies says—"Garrick had "certainly much merit in the Bastard, but the want "of an appropriate personal appearance was a deficiency not to be remedied by art—he was at a loss "for some time to fix upon a Robert Faulconbridge "to set off his own figure; at last he picked out one "Simpson, who was as feeble in person as he was

“in acting”—as Simpson was still on the stage Garrick could have been at no loss—when he acted King John in 1744-1745, Simpson was Robert Faulconbridge—Simpson’s figure no doubt procured him the part of the Apothecary in Romeo and Juliet.

26. King John. King Philip = Davies : Dauphin = Lacy : Salisbury = Palmer : Pembroke = Blakes.

29. Old Batchelor. Vainlove = Jefferson.

Feb. 1. (4 and 7) Inconstant. Duretete = Woodward, 1st time : Petit = Vernon :—rest as before.

5. Miss Macklin’s bt. Recruiting Officer. Brazen = Foote : Sylvia = Miss Macklin, being their 1st appearance in those characters :—with Englishman in Paris.

8. King John, 7th time.

9. Beggar’s Opera, with a new Farce called the Knights. Hartop = Foote : Sir Gregory Gazette = Yates : Jenkins = Blakes : Tim = Costollo : Jenny = Miss Minors : Mrs. Penelope Trifle = Mrs. Cross : Miss Sukey Trifle = Miss Mills :—see Hay. 1748-1749.

12. Twelfth Night, with, never performed there, Knights—(if this bill be correct, the Knights must have been put off on the 9th)—with a new Prologue by Foote.

13. Recruiting Officer, with Knights.

15. Love for Love, with Knights.

20. Merry Wives. Sir Hugh = Yates : Shallow = Taswell : Dr. Caius = Blakes : Mrs. Ford = Miss Haughton : Mrs. Page = Mrs. Mills : Anne Page = Miss Minors :—see May 18 1753.

21. Strategem. Mrs. Sullen = Miss Haughton.

22. For the benefit of the Author of the Farce. Old Batchelor, and Knights.

23. Suspicious Husband. Clarinda = Miss Haughton :—with Duke and no Duke.

25. Never acted, Virginia. Virginius (a Plebeian Centurion) = Garrick : Icilius (in love with Virginia) = Ross : Appius (chief of the Decemvirs) = Mossop : Claudius (his dependant) = Davies : Virginia (daughter to Virginius) = Mrs. Cibber : Marcia (sister to Claudius) = Mrs. Graham : Plautia (Virginia's nurse) = Mrs. Bennet :—the story of Virginia is peculiarly interesting in Livy, (see book 3 ch. 44) but it does not furnish materials for 5 acts—Crisp, to spin out his play to the usual length, has introduced the character of Marcia, who is the friend of Virginia, and secretly in love with Icilius—she is at first prevailed on by her brother to sow discord between Icilius and Virginia, but when she finds that Appius means to adjudge Virginia as a slave to Claudius, she is ashamed of the part which she had acted, and makes Virginius acquainted with the danger in which Virginia is—Crisp's T. is very dull, except in the last scene, and even that is badly managed—Virginius ought to have stabbed his daughter at once, and not have talked the matter over with her—such an action could only be done in a paroxysm of despair—the catastrophe is defective as the fate of Appius is left in uncertainty—the making of him propose to marry Virginia is ridiculous—Mossop and Mrs. Cibber did great justice to their parts, but Murphy says the manner in which Garrick uttered two words crowned the play with success ; when in a low tone of voice that spoke the fulness of a broken heart

he pronounced "Thou Traitor" the whole audience were electrified and testified their delight by a thunder of applause—Mrs. Graham, afterwards Mrs. Yates, made her 1st appearance in Marcia—Murphy says that by her extraordinary beauty and early promise of great talents she helped to give attraction to the piece—Wilkinson tells us that she was not considered as of much promise by Garrick, but Mrs. Cibber's illness, Murphy's incessant pains, and Garrick's necessities proved lucky circumstances for her, and she some years after became a charming actress.

March 16. Mrs. Cibber's bt. King John.

18. Mrs. Pritchard's bt. Jane Shore, with a new Comedy, in 3 acts, called Catharine and Petruchio. Petruchio = Woodward : Grumio = Yates : Catharine = Mrs. Pritchard :—see Jan. 21 1756.

19. Woodward's bt. Every man in his Humour. Master Stephen = Vernon : Downright = Bransby : —with Englishman in Paris. Buck = Woodward, 1st time.

23. Mrs. Clive's bt. Love's last Shift. Loveless = Garrick : Amanda = Mrs. Cibber :—with a new Operetta, called the London Apprentice—Mrs. Clive acted in it.

25. Not acted 17 years, Zara. Lusignan = Garrick, 1st time : Osman = Mossop, 1st time : Neresstan = Havard : Chatillion = Blakes : Zara = Mrs. Cibber : Selima = Mrs. Cowper.

30. Yates acted Dogberry for his bt.

April 2. For bt. of Ross. Virginia, 11th time.

15. Henry 8th. Gardiner = Taswell : Norfolk = Palmer.

16. Blakes' bt. Merchant of Venice. Shylock =

Yates : Gratiano = Blakes : Launcelot = Woodward,
1st time : Portia = Mrs. Clive :—with Miss in her
Teens. Fribble = Garrick.

17. For bt. of Mr. and Mrs. Cross. Merope.
Dorilas = Garrick :—no man understood the business of the stage better than Cross, and from a long acquaintance with all the pieces on the acting list, he was perfect in a number of characters, and could at an hour's warning fill up a chasm caused by sudden sickness or any other unexpected accident befalling a performer—(*State of the Stage*)—Murphy in the *Gray's Inn Journal* desires the lovers of theatrical entertainments to take notice that Cross' bt. is fixed for April 17th, when they will have an opportunity of rewarding a person, who, tho' unseen, bears a very considerable share in the trouble of rendering the business of the stage so regular as it now is—it is therefore hoped that the lovers of the Drama will “know their cue” to go on the above night “without a Prompter.”

20. Never acted, Creusa. Aletes = Garrick : Ilyssus = Miss Macklin : Phorbas (an old Athenian) = Mossop : Xuthus = Berry : Creusa = Mrs. Pritchard : Pythia = Miss Haughton : Lycea (Creusa's confidant) = Mrs. Cowper :—acted 9 times—this T. was written by Whitehead—it is founded on the *Ion* of Euripides.

According to Euripides, Apollo had ravished Creusa, the daughter of Erectheus the King of Athens—a child was the consequence—Creusa exposed the child—Apollo caused him to be conveyed to Delphi, where he was brought up by the Priestess—after some time Creusa became the wife of Xuthus—as

Xuthus and Creusa have no children, they come to Delphi to consult the oracle on that point—here the play begins—Ion, the son of Apollo and Creusa, is become a youth—Apollo gives such an answer to Xuthus as induces him to consider Ion as his son—an old man, who is strongly attached to Creusa, excites her to kill Ion, whom they conclude to be the natural son of Xuthus—Xuthus makes a feast in honour of Ion—the old man offers Ion a cup of wine in which he had infused poison—one of the servants at that moment utters a blasphemous expression—Ion, as being brought up in the temple, considers this as ominous, and pours the liquor on the ground—a pigeon tastes it, and is poisoned—the old man is compelled to confess that he had acted by the direction of Creusa—the principal inhabitants of Delphi condemn Creusa to death—she takes refuge at the altar of Apollo—Ion endeavours to make her leave the altar—she refuses—the Priestess of Apollo gives Ion the trunk in which he was exposed, with other tokens—Creusa knows the trunk, and concludes that Ion is her son—Ion is convinced that she is his mother—Pallas appears—she confirms the matter, and gives Creusa instructions how to act on her return to Athens—this is a very pleasing and interesting play.

Whitehead observes, that the story is so fabulously treated by Euripides, that he thought himself at liberty to make it his own—according to him, Nicander and Creusa were mutually in love—Erectheus discovered their attachment, but was not aware that they were privately married—he condemned Nicander to perpetual banishment—Nicander was supposed

to be killed—he had concealed himself at Delphi, where he assists the Pythia in fabricating her oracles—In the first part of the play, Whitehead does not differ very materially from Euripides—Xuthus adopts Ilyssus—Phorbas undertakes to poison him—Creusa connives at his design—at the close of the 4th act, Aletes reveals to Creusa that he is Nicander, and that Ilyssus is Ion—Creusa is struck with horror at having consented to the death of her own son—she rushes to the banquet—prevents Ilyssus from drinking the poison—and drinks it herself—Phorbas and some other Athenians attempt to destroy Xuthus and Ilyssus by force—Nicander rescues Ilyssus, but is mortally wounded—Phorbas is killed—Nicander and Creusa die—before their deaths they tell Ilyssus that they are his parents—the Pythia is deputed to tell Xuthus the truth of the story, but under an oath of secrecy—this is not absolutely a bad play, but it is wretchedly inferiour to the Greek Tragedy—Whitehead has suffered the interest, which Euripides excites, to evaporate—the character of Ion in particular is more simple and natural than that of Ilyssus—the disrespectful manner, in which the Oracle of Delphi is spoken of, is to the last degree unsuitable to the time in which Creusa lived—the word Plebeian is improperly introduced 4 times—Murphy says Garrick, Mossop, and Mrs. Pritchard did great justice to their parts, and is warm in his commendation of this play; but Davies tells us that Creusa's misfortunes could not force a tear from the audience; Mrs. Pritchard fainted, and Garrick discovered himself to be her husband without any effect—Murphy speaks of Mossop as acting

Xuthus, an unpardonable mistake, as it was so easy to refer to a common play.

April 24. For bt. of Mr. and Mrs. Davies. Zara, 2d time.

29. Mrs. Graham acted Jane Shore, 1st time, and for her bt.

30. For bt. of Mr. Pritchard Treasurer. Much ado about Nothing, with a new Farce called the Grumbler. Grumbler = Yates : Clever = Blakes : Worthy = Burton : Pedant = Taswell : Manage = Miss Minors : Angelica = Mrs. Bennett : Victoria = Miss Hippisley :——this F. is not printed—it is however sufficiently clear that it was only an alteration of Sir Charles Sedley's Grumbler, with English names given to the characters—Sedley's piece is in 3 acts, and evidently a translation from the French—the scene lies at Paris—the Grumbler is a Physician called Grichard—he has three children—Terignan, Hortensia and Brillon—the last is a boy about 15—his tutor is a *pedant*—Grichard had intended that his son and daughter should marry Clarice and Mondore, but just before the Farce begins, he had determined to marry Clarice himself, and to give Hortensia to Fadel—Aristus, Grichard's brother, is a *worthy man*, who sides with the young people—Catau, Hortensia's maid, *manages* the plan formed against Grichard—she is assisted by Lolive, who is a *clever* footman—he assumes the disguise of a dancing master, and of a military serjeant—Clarice pretends to be very extravagant—Grichard wishes to break off his intended match—they make him believe that Brillon is enlisted for a soldier, and that he is to be sent to Madagascar—at the conclusion, Gri-

chard gives his consent that Terignan and Hortensia should be united to Clarice and Mondore—all this is very well conducted—but one incident is grossly improbable—Grichard had promised a pretended chaplain to go with him, and see a sick lord in the country—Lolive insists that the country is Madagascar, and that Grichard must keep his promise—with this exception, the F. is a very good one——another alteration of it was brought out at C. G. May 8 1773.

May 2. Richard 3d = Mossop :—with Grumbler.

6. Macbeth = Mossop.

7. Mrs. Mills' bt. Busy Body and Grumbler.

13. Inconstant, 6th or 7th time.

14. Love for Love. Ben = Yates : Miss Prue = Miss Minors.

15. Merchant of Venice. Launcelot = Vernon.

30. For bt. of Mrs. Horton—Garrick acted Archer—seemingly last night.

July — For bt. of Cibber Jun. Busy Body. Marplot = Cibber Jun. : Sir Francis Gripe = Shuter : Miranda = Mrs. Clive :—with the Humourists. Pistol = Cibber Jun. : Shallow = Shuter : Doll Tear-sheet = Miss Bradshaw. (*Bills from B. M.*)

Garrick acted Benedick 4 times—Archer 6—Chamont 3—Romeo 5—Ranger 7—Hamlet 2—Dorilas 3—Jaffier 4—Lothario 3—Brute 3—Macbeth 1—Lear 3—Richard 2—Dumnorix 10—Hastings 4—Faulconbridge 8—Virginius 11—Loveless 1—Lusignan 2—Kitely 3—Fribble 2—Aletes 9.

C. G. 1753-1754.

Sep. 10. Provoked Husband.

14. Suspicious Husband.

17. (and 19) Miser. Lovegold = Shuter, his 1st appearance there : (see April 15 1745) Ramilie = Dyer.

21. Richard 3d = Ryan : Henry 6th = Bridgewater : Buckingham = Sparks : Richmond = Ridout.

24. Provoked Wife.

26 and 28. Funeral. Trim = Shuter : Campley = Dyer : Sable = Arthur : Lady Brumpton = Mrs. Bland :—rest omitted.

Oct. 1. She wou'd and She wou'd not. Trappanti = Shuter : Don Manuel = Arthur.

3. Committee. Teague = Barrington.

5. Double Gallant. Atall = Dyer : Lady Sadlife = Mrs. Bland.

8. Way of the World. Sir Wilful Witwou'd = Shuter : Witwou'd = Dyer : Millamant = Mrs. Bland.

10. (12-13-15-18-23-25) Romeo and Juliet. Miss Nossiter made her 1st appearance in Juliet—Barry acted Romeo and spoke an occasional Prologue by way of introduction for her—Miss Nossiter was possessed of strong sensibility and feeling, and what added to the performance—Romeo and Juliet were really in love and known to be so—she threw out strokes, that were not only genuine, but forcible—and she met with wonderful encouragement—but nature had not endowed her with powers for a capital actress—and the more she was seen, the more she lost ground. (*Wilkinson.*)

17. Old Batchelor.

22. Not acted 5 years, As you like it. Touchstone = Shuter : Orlando = Smith : Jaques = Sparks : Rosalind = Mrs. Bland :—rest omitted.

24. Country Lasses.

27. Othello = Barry : Iago = Ryan : Æmilia = Mrs. Bland : Desdemona = Mrs. Elmy :—the Gentleman's Magazine says—"no part has been better represented in our memory, and indeed we scarce knew what it was till she acted it."

30. Hamlet = Barry——31. Recruiting Officer.

Nov. 1. Twin Rivals.

2. Confederacy. Brass = Shuter : Dick = Dyer.

4. Tamerlane. Axalla = Smith : Arpasia = Mrs. Bland.

7. Country Wife. Sparkish = Dyer :—rest omitted.

8. Ryan and Mrs. Bland played Lord and Lady Townly.

9. London Cuckolds.

12. Not acted 4 years, Volpone. Volpone = Sparks : Mosca = Ryan : Corbaccio = Shuter : Sir Politick = Arthur :—rest omitted.

14-15-16-17. Venice Preserved. Jaffier = Barry : Belvidera = Miss Nossiter :—acted about 7 times.

20. Theodosius. Athanais = Miss Bellamy, her first appearance there for 4 years.

22. Miss Bellamy acted Monimia.

26. (and 27) Not acted 10 years, Inconstant. Young Mirabel = Smith : Duretete = Dyer : Old Mirabel = Shuter : Bizarre = Mrs. Bland : Oriana is omitted.

28. Siege of Damascus. Eudocia = Miss Bellamy.

30. Fair Penitent. Calista = Miss Bellamy.

Dec. 11-12-13-14. Earl of Essex. Rutland = Miss Nossiter.

15. Volpone. Celia = Miss Bellamy.

17. An Italian Burletta—this was frequently performed in Jan. and Feb.—it drew splendid audiences; Signora Spiletta had such quick expression in her countenance, such a vivacity of action, joined to such variety, that she was allowed in this fantastic part of acting to be an excellent performer. (*Murphy.*)

26. Royal Merchant. Prigg = Shuter.

Jan. 10. (12-15-17-19) Distressed Mother. Andromache = Miss Bellamy : Hermione = Mrs. Gregory, being her 1st appearance on any stage:—with an occasional Prologue by Smith—Mrs. Gregory became in time a first rate actress in Ireland—in the London Magazine there are some verses on the Young Lady who acted Hermione.

20 or 22. Never acted, Philoclea. Pyrocles = Barry : Musidorus = Smith : King of Arcadia = Sparks : Amphialus (his nephew) = Usher : Philanax (Viceroy of Arcadia) = Ridout : Queen of Arcadia (the King's second wife) = Mrs. Bland : Pamela and Philoclea (the King's daughters by a former wife) = Miss Kennedy and Miss Nossiter : Cecropia (mother of Amphialus and dowager of the King's brother) = Mrs. Vincent:—this T. was written by M'Namara Morgan—he says—“the piece is entirely original, “excepting the assistance I had from Sir Philip Sidney, whose fable I was obliged to alter very considerably to render it dramatic”—Basilus, the King of Arcadia, had been told by the Oracle, that whenever his daughters married, he should die—he had determined that they should not marry—for this

purpose he had retired with his family to a forest—and had forbidden all persons to intrude on his retreat, except some few of the shepherds—Pyrocles, the Prince of Macedon, and Musidorus, the Prince of Thessaly, had disguised themselves as shepherds—they are in love with Philoclea and Pamela—the Queen falls in love with Pyrocles—he dislikes her, but judges it prudent to give her fair words—Amphialus wishes to marry Philoclea—the King refuses his consent—Amphialus, at the suggestion of the Queen and Cecropia, carries off Philoclea and Pamela—he confines them in his castle—Pyrocles had fought bravely in the defence of Philoclea and Pamela—but was overpowered by numbers, and taken prisoner—the King and Philanax, with what forces they could collect, encamp before the castle—Musidorus tells the King who he and Pyrocles really are—an account is brought that Philoclea and Pamela are beheaded—Musidorus and Philanax get possession of the castle—Philoclea and Pamela are found to be alive—and the play ends happily, except that the King is killed by a random shaft—Musidorus had fought with Amphialus and slain him—Cecropia had thrown herself from the battlements—this is a very poor T. both as to plot and language—by the exertions of Barry and Miss Nossiter it was acted 9 nights—the Epilogue is not bad—Shirley's *Arcadia* was reprinted at this time; the title-page stated that it was founded on the same story with Philoclea—the romantic nature of the plot is, in some degree, excusable in Shirley's play, which is a Pastoral, but it is inexcusable in Morgan's, as he proposes to write a regular Tragedy.

Feb. 12. For the bt. of Cibber Jun. Relapse—with

an occasional Prologue. Lord Foppington = Cibber Jun. : Loveless = Smith : Coupler = Arthur : Syringe = Shuter : Berinthia = Mrs. Bland : (rest omitted) —with Mock Doctor. Gregory = Cibber Jun. : Davy = Shuter :—Epilogue by Cibber Jun.

14. Orphan. Page = Miss Hallam : Monimia = Mrs. Bellamy.

23. Never acted, Constantine. Constantine (Emperour of Rome) = Barry : Maximian (a Pagan) = Sparks : Aurelian = Smith : Albinus = Ridout : Fulvia (daughter to Maximian, and wife to Constantine) = Miss Bellamy :—acted 4 times—Maximian had been forced by the late Emperour to resign his share in the empire—notwithstanding the power which Constantine allows him to possess, he bears an implacable hatred towards him, and a violent desire to recover what he had lost—he had endeavoured to seduce Aurelian from his friendship for Constantine with the promise of Fulvia's hand—Aurelian had been in love with her before her marriage—he acquaints her with her father's proposal, which he had rejected with horror—Albinus, the confederate of Maximian, makes Constantine believe that Aurelian and Fulvia have a criminal attachment—the Emperour orders Albinus to arrest Aurelian—Maximian has really an affection for his daughter—he fears that Constantine should kill her—to prevent this, he allows that she is guilty, but pretends that he will inflict vengeance on her with his own hand—Fulvia convinces Constantine of the innocence of herself and Aurelian—Albinus tells Constantine that Aurelian had made his escape—an ambiguous letter is found in his apartment, and the Emperour's jealousy is renewed

—Maximian goes to Constantine's chamber, and kills him, as he supposes—Fulvia is in despair—Albinus presents a dagger and a bowl of poison to her, and insists that she should take one of them—just as she is going to drink, Constantine enters—he had been warned of his danger, and had placed a slave in his bed—he condemns Albinus to death, and forgives Maximian at Fulvia's request—Maximian stabs himself—Aurelian and Constantine are reconciled——this T. was written by Dr. Francis—the scene between Constantine and Albinus has great merit—there are some other good speeches, but on the whole this is a cold and uninteresting play—the plot is avowedly taken in part from a French piece—the whole of it seems to be fiction——In consequence of the ill success of this T., Miss Bellamy good-naturedly recommended the author to Mr. Fox's patronage.

March 9. Julius Cæsar = Bridgewater.

18. Miss Nossiter's bt. Romeo and Juliet, with Lying Valet = Shuter, 1st time.

23. For bt. of Sparks. Jane Shore. Alicia = Mrs. Gregory, 1st time : Jane Shore = Mrs. Bland.

25. Barry's bt. Earl of Essex, with, never performed before, the Sheep-Shearing, or Florizel and Perdita. Florizel = Barry : Autolicus = Shuter : Alcon = Sparks : Perdita = Miss Nossiter : Polixenes and Camillo are omitted in the bill——this alteration of the Winter's Tale is attributed to the author of Philoclea.

Act 1st begins with Polixenes telling Camillo of his son's attachment to a shepherd's daughter—he adds that he does not object to his having an in-

trigue with her, but only to his marrying of her ; and in the 2d act he says—

————— “ Had Florizel

“ But thought of bedding without wedding

“ I well could like his liking.”

Then follow Florizel's protestations of love to Perdita—after which Polixenes and Camillo enter disguised—a new scene ensues between them and Autolycus, who, not knowing Polixenes, speaks of him in a very slighting and familiar manner.

Act 2nd consists of the sheep-shearing scene—a good deal of the original is retained—with the addition of a song by Perdita—the Clown is totally omitted—except that he announces Autolycus—after Polixenes has discovered himself and expressed his resolution to break off the match, Alcon (for so the old Shepherd is called) very conveniently turns out to be Antigonus—he tells Polixenes that Perdita is daughter to Leontes, &c.—the King of course is reconciled to his son—Autolycus begs Perdita to interpose in his behalf with Polixenes, gets a kiss of the bride and concludes the piece with a song——this is a very poor alteration ; enough however is retained of Shakspeare to make this piece superiour to the generality of those in 2 acts—the large additions made to the character of Autolycus are wretchedly inferiour to what he has to say in the original.

March 26. Smith's bt. Conscious Lovers. Young Bevil = Barry : Tom = Dyer : Myrtle = Smith : Indiana = Miss Bellamy : Phillis = Mrs. Vincent.

28. Miss Bellamy's bt. Jane Shore. Hastings = Barry : Jane Shore = Miss Bellamy : Alicia = Mrs.

Gregory :— with Knights. Hartop = Foote : Sir Gregory Gazette = Shuter :—Miss Bellamy's bt. was to have been on the 23d, but was deferred on account of her illness — Wilkinson says she was brought to bed in Feb., and observes that Athanaïs and Monimia were very improper characters for her to act in Nov.—(see Feb. 14)—he adds, that after this season (and not before it was necessary) she wisely changed the appellation of Miss to Mrs. Bellamy.

April 1. Ryan's bt. Othello. Desdemona = Miss Bellamy :—with Knights.

2. Dyer's bt. Richard 3d = Shuter, 1st time : Richmond = Dyer.

6. Arthur's bt. Merchant of Venice. Shylock = Arthur : Launcelot = Shuter :—rest as before.

17. Shuter's bt. Henry 5th. King = Barry : Archbishop of Canterbury = Sparks : Fluellin = Shuter : Pistol = Dyer : Chorus = Ryan :—with Miss in her Teens. Fribble = Shuter :—Wilkinson says, he grew weekly, ay nightly into favour with the public—an instance that with genius opportunity is every thing.

19. Hamlet = Barry : Ophelia = Miss Kennedy : Queen = Mrs. Elmy :—with Miss in her Teens. Miss Biddy = Mrs. Baker :—she seems to have been the young person who made her 1st appearance in that character at Shuter's bt.

20. Mrs. Bland's bt. All for Love. Antony = Barry : Ventidius is omitted : Dolabella = Smith : Cleopatra = Mrs. Bland, 1st time :—with, not acted 12 years, Honest Yorkshireman. Combrush = Mrs. Bland.

22. Theodosius, with, never acted there, the Medley, or Lover's Opera.

24. Mrs. Elmy's bt. Oronooko = Barry : Aboan = Sparks : Imoinda = Mrs. Elmy : Charlot Welldon = Mrs. Bland :—with Sheep-Shearing.

25. Distressed Mother. Hermione = Mrs. Gregory, 10th time.

26. Earl of Essex, with, not acted 10 years, Rosamond.

May 2. Love makes a Man. Carlos = Smith : with Pyramus and Thisbe.

3. Conscious Lovers. Myrtle = Ryan.

7. For bt. of Mr. and Mrs. Dunstall. Merry Wives. Falstaff = Dunstall : Ford = Ryan : Sir Hugh Evans = Arthur : Slender = Shuter, 1st time : Mrs. Ford = Mrs. Bland :—with Double Disappointment.

13. Not acted 8 years, Love for Love. Valentine = Smith : Tattle = Dyer : Foresight = Arthur : Angelica = Mrs. Bland : Miss Prue = Mrs. Baker :—rest omitted.

15. Strategem. Archer = Dyer : Mrs. Sullen = Mrs. Bland.

22. Romeo and Juliet—last performance. (*Bills from B. M.*)

Bridgewater died Aug. 20 1754—he was esteemed a general player—in Ventidius he was the portrait of a rough, brave, old Soldier—in Tamerlane he was solemnly drowsy and struttingly insignificant—he was very judicious in Strictland, and very disagreeable in the Lover in the Miser—his Hubert was characteristically just, and his Henry 6th truly inoffensive—in short it was doubtful whether he pleased or displeased most—towards the latter part of his life he

was a dealer in coals and became indolent in his business of the stage. (*Davies.*)

Bridgewater joined the Summer Company at D. L. in 1723 and was regularly engaged in the Autumn—in 1733-34 he did himself credit by his attachment to Highmore—the next season he went to C. G.—he acted a great variety of parts, for several of which he seems to have been ill qualified.

D. L. 1754-1755.

Sep. 14. Miser——17. Inconstant:

19. Oronoko = Ross : Aboan = Berry : Driver = Taswell : Daniel = Yates : Imoinda = Miss Haughton : Widow = Mrs. James.

21. Careless Husband——24. Macbeth = Mossop.

28. Recruiting Officer, with Englishman in Paris. Buck = Woodward.

Oct. 1. Richard 3d = Mossop :—with Anatomist. Mossop was said in this part to copy Garrick too minutely—(*Gent.'s Mag.*)—Murphy about this time observed in his Gray's Inn Journal of Mossop, Barry, and Garrick—"to one of our present performers we
 " may ascribe the merit of expressing with proper
 " enforcement the sentiments of haughty anger and
 " tyrannic cruelty; in another we may chiefly admire
 " the graceful transition from rage to tenderness;
 " and of a third we need not hesitate to say that he

“ is excellent in all vicissitudes of the mind, and that
 “ in mixed sensations, he penetrates to the very soul
 “ of his hearers.”

3. Strategem. Archer = Garrick.

8 and 10. Mossop acted Zanga and Wolsey.

11. Garrick acted Romeo.

12. Love makes a Man. Carlos = Ross, 1st time :
 Monsieur = Blakes : (rest as Nov. 8 1752)—with In-
 triguing Chambermaid.

14. (and 15) Beggar's Opera. Polly was excel-
 lently performed by Miss Macklin, who appeared in
 the part for the 1st time.

16. Hamlet = Garrick——18. Relapse.

21. Orphan. Chamont = Garrick.

23. Way of the World—24. Richard 3d = Garrick.

25. Not acted 10 years, Drummer. Sir George
 Truman = Havard : Vellum = Yates : Tinsel = Wood-
 ward : Fantome = Davies : Butler = Taswell : Gar-
 dener = Blakes : Abigail = Mrs. Clive : Lady Truman
 = Mrs. Pritchard :—acted about 9 times.

29. Distressed Mother. Pyrrhus = Ross, 1st time :
 Orestes = Mossop : Hermione = Mrs. Pritchard :
 Andromache = Mrs. Cibber :—acted 4 or 5 times.

30 and Nov. 2. Garrick acted Kitely and Macbeth.

Nov. 6. Garrick acted Lothario.

7. Chances. Don John = Garrick : Don Frederick
 = Palmer : Antonio = Yates : Petruchio = Blakes :
 1st Constantia = Miss Macklin : 2d Constantia = Mrs.
 Cibber : Mother in law = Mrs. Clive : Landlady =
 Mrs. Macklin :——the King happened to recollect
 that Wilks and Mrs. Oldfield had diverted him in this
 Comedy, and asked one of his courtiers, why it was
 never acted?—Garrick, hearing this, revived it with

slight alterations, which consisted chiefly in omitting some exceptionable expressions of the Duke of Buckingham—his great difficulty was to cast the part of the 2d Constantia—Mrs. Pritchard was the only actress who was calculated to do justice to the humour of the character, but she was now grown so bulky in her person, that she could not be mistaken for Miss Macklin, whose figure was elegant—besides, Mrs. Cibber, by a clause in her articles, had a right to choose any character she pleased in a new or revived play—and she was unaccountably desirous of acting parts of gaiety and humour, to which she was an absolute stranger—Garrick knew it was impossible to divert her from her resolution of playing Constantia, he therefore gave way to her wishes—she soon grew tired of a part to which the audience afforded no sign of approbation—(see Dec. 4)—Miss Haughton, a young actress, succeeded her, and gained a good share of applause—but Garrick some years after met with a Constantia in Mrs. Abington, who disputed the palm of victory with his Don John—(*Davies*)—he was inimitable in that character, and Yates and Mrs. Clive were very great in Antonio and the Mother-in-law. (*Wilkinson.*)

11. Never acted there, Coriolanus. Coriolanus = Mossop : Ædile = Jefferson : Citizens. = Yates, Blakes, &c. : Volumnia = Mrs. Pritchard : the other characters are not noticed by the compiler of the bills in the B. M.—but Bell printed the play with the whole cast in his edition of Shakspeare—it was no doubt the cast of this evening—Tullus Aufidius = Howard : (Havard) Menenius Agrippa = Berry : Cominius = Davies : Sicinius Velutus = Bransby : Ju-

nus Brutus = Burton : Titus Lartius = Simpson : Virgilia = Mrs. Davies : Valeria = Mrs. Bennet : Coriolanus was acted about 9 times—Mossop raised his reputation in this character ; it is probable that he would not have had the luck of having this play brought out with expense, but that Garrick, who was a quick general, was eager to get the start of the rival theatre, where it was in preparation with infinite pomp and splendour—the very idea of a triumphal procession at C. G. struck terror to the whole host of Drury, however big they looked and strutted on common occasions. (*Wilkinson.*)

19. By Command. Chances, 6th time. 2d Constantia = Mrs. Cibber.

Dec. 4. Chances, 10th time. 2d Constantia = Miss Haughton—Davies is not correct, Mrs. Cibber resigned the part in consequence of illness—Public Adv. Dec. 4th. “ We hear that Mrs. Cibber is not “ yet recovered, tho’ she is much better than she was “ yesterday.”

9. Phædra and Hippolitus. Theseus = Mossop : Hippolitus = Ross, 1st time : Lycon = Davies : Phædra = Mrs. Pritchard : Ismena = Mrs. Graham :—acted about 3 times.

13. Merry Wives. Mrs. Quickly = Mrs. Macklin.

17. Never acted, Barbarossa. Achmet = Garrick : Barbarossa = Mossop : Othman = Havard : Sadi = Davies : Zaphira = Mrs. Cibber : Irene (daughter to Barbarossa) = Miss Macklin :—acted 16 times—the Prologue was spoken by Garrick, and the Epilogue by Woodward—about seven years before the play begins, Barbarossa had murdered the King of Algiers, and usurped his throne—Achmet is in reality Selim

the son of the late King and Zaphira—Barbarossa had employed Omar to kill Selim—Selim had killed Omar—by means of a ring, he passes himself on Barbarossa as the friend of Omar and the murderer of Selim (see Sesostriis L. I. F. Jan. 17 1728)—Barbarossa wishes to marry Zaphira—she detests him—Selim attempts to stab Barbarossa, but fails—just as the rack is prepared for him, he is rescued by Othman and his party—Barbarossa is killed—Selim and Irene are united—Garrick did vast things for Achmet—Mossop seemed formed for Barbarossa—he strengthened many weak passages which must lie heavy on a performer of less ability—(*Dram. Cens.*)—this T. was written by Dr. Brown—it has met with much greater success than it deserves—and has several times been revived, while many Tragedies of more merit have been neglected.

28. Richard 3d = Mossop.

Jan. 4. Drummer, with a new Entertainment called Proteus, or Harlequin in China.

6. Twelfth Night. Viola = Mrs. Davies :—she gave infinite pleasure by her figure, and prejudiced the audience in her favour as soon as she was seen—she was likewise mistress of extreme justice in her enunciation—she played Lady Easy well, and in the Lady in Comus she was excellence itself. (*State of the Stage.*)

17. Provoked Wife. Sir John Brute = Garrick: Constant = Havard: Lady Brute = Mrs. Cibber: Belinda = Miss Haughton.

20. Woodward's bt. Strategem. Scrub = Woodward.

21. Love makes a Man. Elvira = Miss Haughton.

22. Man of the Mode. Emilia = Mrs. Graham.

25. Mourning Bride. Osmyn = Garrick : Almeria = Miss Macklin, 1st time.

Feb. 3. A new English Opera called the Fairies. Theseus = Beard : Lysander = Signor Curioni : Demetrius = Atkins : Egeus = Chamnys : Hermia = Signora Passerini : Helena = Mrs. Vernon : Hippolita = Mrs. Jefferson :—Fairies—Oberon = Master Reinholt : Titania = Miss Young : Puck = Master Moore : Fairy = Master Evans :—with a Prologue by Garrick—this Opera in 3 acts was acted about 9 times—it is generally attributed to Garrick—he compiled the dialogue from Midsummer Night's Dream, and added about 27 songs—the clowns are omitted—and consequently Titania's love for Bottom—Puck tells Oberon that she is in love with a patch'd fool—nothing can be more flat—Garrick observes in his advertisement—“Many passages of the first merit, and “some whole scenes are omitted * * * it was feared “that even the best poetry would appear tedious, “when only supported by Recitative”—Wilkinson says that the Italians were of great service—Midsummer Night's Dream turned into an Opera, and assisted by two foreigners, must have been a blessed exhibition, and highly to the credit of Garrick, who talked so much of his zeal for Shakspeare.

18. As you like it. Rosalind = Miss Macklin, 1st time.

22. Not acted 5 years, Measure for Measure. Duke = Mossop, 1st time : Lucio = Woodward : Angelo = Havard : Claudio = Davies : Clown = Yates : Provost = Blakes : Isabella = Mrs. Cibber.

March 4. King Lear = Garrick: Cordelia = Mrs. Davies, 1st time: Regan = Miss Haughton.

6. Macbeth = Garrick.

13. Mrs. Pritchard's bt. Not acted 30 years, Mistake. Don Carlos = Garrick: Sancho = Woodward: Lopez = Yates: Lorenzo = Palmer: Leonora = Mrs. Pritchard: Jacinta = Mrs. Clive:—this excellent C. was never so well acted before, and in all probability never will be again.

15. Mossop's bt. Venice Preserved. Jaffier = Garrick: Pierre = Mossop: Belvidera = Mrs. Cibber.

17. Mrs. Clive's bt. Every Man in his Humour, with London Apprentice. Princess = Mrs. Clive.

18. Tancred and Sigismunda = Garrick and Mrs. Cibber:—probably Mrs. Cibber's bt.

20. Woodward's bt. Hamlet. Hamlet = Garrick: Polonius = Woodward, 1st time: Queen = Mrs. Pritchard: Ophelia = Mrs. Cibber:—with, never acted, Marplot in Lisbon. Marplot = Woodward: Charles = Palmer: Donna Perriera = Miss Haughton: Margaritta = Miss Bradshaw:—rest omitted—this alteration of the 2d part of the Busy Body is attributed to Woodward—the character of Polonius, which, as written by Shakspeare, is a strange compound of sense and folly, had been usually acted by a low Comedian, but Garrick, having a notion that the part had been misrepresented, persuaded Woodward to act it seriously—the audience however was little pleased with Woodward, and Woodward as little with himself—Davies says he did not attempt the part a second time—either Davies or the compiler of the bills is incorrect—see April 20 1756.

22. Miss Macklin's bt. Mourning Bride, with Englishman in Paris.

April 4. Yates' bt. Chances.

5. Palmer's bt. Mistake, with Marplot in Lisbon.

8. Ross' bt. Zara. Osman = Ross : Lusignan = Garrick.

10. Berry's bt. Creusa. Aletes = Garrick.

11. For the bt. of Mr. and Mrs. Davies. Suspicious Husband. Ranger = Garrick : Strictland = Davies, 1st time : Jack Meggot = Vernon : Frankly = Palmer : Clarinda = Mrs. Pritchard : Jacintha = Miss Macklin : Mrs. Strictland = Mrs. Davies.

12. Miss Haughton acted Beatrice for her bt.

14. Blakes' bt. Jane Shore. Hastings = Garrick : —with Lethe.

15. Never acted there, Schemers, or the City Match. Plotwell (nephew to Warehouse) = Palmer : Timothy (son to Seathrift) = Woodward : Warehouse = Berry : Seathrift = Burton : Quartfield = Yates : Salewit = Blakes : Newcut = Usher : Bright = Vernon : Baneswright = Davies : Dorcas = Mrs. Pritchard : Aurelia (Plotwell's sister) = Miss Haughton : Mrs. Seathrift = Mrs. Mills :—this play was acted for the benefit of the Lock Hospital—it is a slight alteration of the City Match, with some addition to the last scene of the 4th act—the alteration is attributed to Bromfield.

The City Match was revived at T. R. in 1668—see vol. 1 p. 84—Warehouse and Seathrift are citizens—they form a scheme for trying the dispositions of Plotwell and Timothy—they pretend to go abroad, and to be drowned—the young men receive the report of their death as good news—Warehouse is so

angry with his nephew that he marries Dorcas who affects to be a Puritan—after she is married, she avows her love of expense, and threatens Warehouse with cuckoldom—this is a very good scene—Warehouse thinks he has married a woman of the town—Plotwell regains his uncle's favour by setting aside the marriage—the ceremony had been performed by Salewit in disguise—Plotwell really marries Dorcas — Timothy marries Aurelia—Plotwell had maintained his sister, but without acknowledging her as such—she had pretended to be a lady of fortune—in the 4th act, Plotwell says—

“ I have transform'd an English poet into

“ A fine French teacher, who shall join their
“ hands

“ With a most learned legend out of Rablais.”

In the *Schemers*, *French* is absurdly changed to *Dutch*—in the last page, Baneswright discovers himself to be Plotwell's father—this is omitted in the *Schemers*, yet Baneswright in the D. P. is said to be Old Plotwell disguised—the *Schemers* was acted twice.

16. Mrs. Graham's bt. Distressed Mother. Hermione = Mrs. Graham, 1st time.

25. Man of the Mode, with, not acted 10 years, Tom Thumb.

26. Richard 3d = Mossop.

29. Recruiting Officer. Sylvia = Mrs. Jefferson, 1st time :—with Miss in her Teens by children, 2d time.

May 1. Macbeth. Macbeth = Mossop : Macduff

= Ross : Banquo = Palmer : Lady Macbeth = Mrs. Pritchard.

5. Oronooko. Widow Lackit = Mrs. Macklin.

6. Provoked Husband. Manly = Davies : Lady Wronghead = Mrs. Macklin : Lady Grace = Miss Haughton.

9. Zara, with, never acted, Britannia—Murphy says “a French war having broken out, Mallet prepared a Masque called Britannia—Garrick spoke the Prologue as a drunken sailor—it was delivered with the greatest humour, and from the nature of the subject was so popular, that it was called for many nights after the Masque itself was laid aside ; and Garrick tho’ he did not act in the play, was obliged to be in readiness to answer the public demand”—this account seems not to be correct—see Feb. 10 1756—and May 11 1757.

15. Love for Love. Valentine = Ross : Miss Prue = Miss Macklin.

23. King Lear = Garrick : Edgar = Ross : Cordelia = Mrs. Cibber :—with Anatomist.

27. Barbarossa, 16th time, with Britannia 6th time—Prologue by Garrick—last bill. (*Bills from B. M.*)

Mrs. James had a ticket night Nov. 22—when she probably retired from the stage—she acted Widow Lackit Sept. 19, and Mrs. Macklin acted the part May 5.

Garrick acted Archer 3 times—Romeo 3—Hamlet 2—Chamont 3—Richard 1—Kitely 7—Macbeth 2—Lothario 2—Don John 13—Benedick 5—Hastings 2—Ranger 3—Achmet 16—Brute 3—Osmyn

6—Aletes 3—Lear 3—Don Carlos 4—Jaffier 1—
Tancred 1—Lusignan 3.

Public Advertiser Feb. Macklin's Coffee house
is taken by Thos. Lawrence, who will for the future
conduct it under the name of the Covent Garden
Coffee house.

C. G. 1754-1755.

Sept. 16. Beggar's Opera—20. Richard 3d =
Ryan.

23. Merchant of Venice. Portia = Mrs. Vincent.

25. As you like it. Rosalind = Mrs. Vincent.

27. Provoked Wife. Sir John Brute = Sparks :
Lady Brute = Mrs. Elmy.

30. Confederacy. Brass = Shuter : Gripe = Dun-
stall : Moneytrap = Arthur : Clarissa = Mrs. Dyer :
Flippanta = Mrs. Vincent.

Oct. 2. Funeral. Lady Brumpton = Mrs. Hamil-
ton, late Mrs. Bland :—Shuter, who acted Trim, at
the end of the 4th act, displayed his great talents for
mimickry to the unspeakable merriment of the
audience. (*Gent's Mag.*)

7. She wou'd and she wou'd not.

11. Miser = Shuter : Lappet = Mrs. Green from
Dublin.

14. Old Batchelor. Fondlewife = Foote : Heartwell = Sparks : Lætitia = Mrs. Bellamy : Belinda = Mrs. Elmy :—with Knights.

15. Inconstant. Oriana = Mrs. Baker :—with, not acted 10 years, School boy. Master Johnny = Shuter : Lady Manlove = Miss Pitt.

16. Provoked Husband——17. Volpone.

18. (19 and 21) Othello = Murphy : Iago = Ryan : Cassio is omitted : Brabantio = Sparks : Roderigo = Dyer : Desdemona = Mrs. Bellamy : Æmilia = Mrs. Hamilton :—Murphy made his first appearance on the stage in the difficult and dangerous part of Othello, and which was still more hazardous from the well known excellence of Barry in that character—Murphy had good judgment, but he wanted powers for great effect—(*Wilkinson*)—he was however favourably received—he wrote a Prologue on the occasion which was spoken by Mrs. Hamilton—he said of himself—

“ He copies no man—of what Shakspeare drew

“ His humble sense he offers to your view.”

(*Gent's. Mag.*)

Victor in a letter to the Duke of Dorset dated Dublin Sept. 1754 says—“ the English newspapers have “ engaged Sheridan (who sets off for London next “ week) at C. G.—but he never had any such intention—all he proposes is, to make choice of whatever theatre Mrs. Woffington is engaged in—as he “ will then have an opportunity of reviving the Ulysses—the Phædra—and Brookes' Essex—on shares “ —they would be new in London, and in which they “ are both of mutual advantage to each other.”

22. Not acted 6 years, Nonjuror. Dr. Wolf = Cibber Jun. being his second appearance there for 5 years : (see his bt. Feb. 12 1754) Heartly = Smith : Maria = Mrs. Woffington, her first appearance there for 3 years : Lady Woodvil = Mrs. Elmy :—rest omitted—the return of such a favourite actress as Mrs. Woffington, and one so well acquainted with persons in higher life, drew a great house—she was of course welcomed with great applause and played that part as well as it could be played. (*Wilkinson.*)

23. Nonjuror, with Miss in her Teens. Fribble = Cushing : Flash = Shuter : Miss Biddy = Mrs. Green.

24. Hamlet = Sheridan, 1st appearance there for 10 years : King = Sparks : Ghost = Ryan : Laertes = Dyer : Polonius = Arthur : Queen = Mrs. Elmy : Ophelia = Mrs. Vincent :—Sheridan had been obliged to quit Ireland on account of the great riot at the theatre in Feb. 1754—Wilkinson says Sheridan in Hamlet was judicious, but not so excellent as Garrick, nor so pleasing as Barry—Davies observes that Sheridan in several situations of Hamlet was original, and different from all of his own time—he considers Hamlet as not being one of Barry's best characters—the Dramatic Censor says—"Sheridan, "under the disadvantages of a moderate person, "and still more moderate voice, by the effects of "sound judgment undoubtedly stands second to "Garrick—in the lighter scenes, he wants ease and "levity ; but in the soliloquies, and the closet scene, "he is truly excellent."

Oct. 26. Richard 3d = Sheridan : King Henry = Ryan :—Sheridan acted without any remarkable ap-

plause till the dying scene, in which he was equal, if not superiour to any actor Wilkinson had seen, without the aid of that flounder-like flouncing which some performers use to please the Galleries, and to which Wilkinson says he was himself much addicted before he broke his leg.

28. Provoked Husband. Lord Townly = Sheridan : Count Basset = Dyer : John Moody = Dunstall : Lady Townly = Mrs. Woffington.

29. Not acted 6 years, Love's last Shift. Sir Novelty Fashion = Cibber Jun. : Loveless = Ryan : Younger Worthy = Dyer : Sir William Wisewoud = Arthur : Snap = Shuter : Narcissa = Mrs. Bellamy : Amanda = Mrs. Hamilton : Flareit = Mrs. Green :—with Old Man taught Wisdom. Coupee = Shuter : Miss Lucy = Mrs. Green :—In the Gentleman's Magazine, this play is mentioned by its second title, thus—"the Fool in Fashion—the Fool by Theo. Cibber, presumptive heir to the laurel crown worn by his father."

30. Merchant of Venice. Shylock = Sheridan : Anthonio = Sparks : Bassanio = Ryan : Launcelot = Shuter : Portia = Mrs. Woffington.

31. Provoked Husband. Sir Francis Wronghead = Arthur : Squire Richard = Shuter : Miss Jenny = Mrs. Green :—rest as before.

Nov. 1. Constant Couple. Sir Harry = Mrs. Woffington : Standard = Sparks : Beau Clincher = Cibber Jun. : Clincher Jun. = Shuter : Smuggler = Arthur : Lady Lurewell = Mrs. Hamilton.

2. Hamlet = Sheridan : Ophelia = Mrs. Chambers, 1st time :—with Lying Valet by Shuter.

4. Tamerlane = Sheridan : Bajazet = Sparks : Der-vise = Arthur.

5. Committee. Teague = Barrington : Mrs. Day = Miss Pitt.

6. Relapse. Young Fashion = Dyer : Berinthia = Mrs. Woffington : Amanda = Mrs. Elmy : Miss Hoyden = Mrs. Green : Nurse = Miss Pitt :—see Feb. 12 1754.

7. Never acted there, Phædra and Hippolitus. Theseus = Sheridan : Hippolitus = Smith : Lycon = Ridout : Phædra = Mrs. Woffington : Ismena = Mrs. Baker : —Mrs. Bellamy says she played the part, acknowledging however that she remembers but little about it—it was at D. L. that she played Ismena.

8. Phædra and Hippolitus—9. Provoked Husband.

12. Foote acted Fondlewife and Buck.

14. Richard 3d = Sheridan : Queen = Mrs. Hamilton.

16. Macbeth = Sheridan : Macduff = Ryan : Hecate = Arthur : Lady Macbeth = Mrs. Woffington :—for Sheridan's Macbeth, Shylock, Cato, Lord Townly, and Osmyn, see Irish Stage—the Dram. Censor says, Mrs. Woffington was extremely well received in Lady Macbeth ; and really did the part as well as her deplorable tragedy voice would admit.

18. An Italian Burletta—it was acted several times in the course of the season.

20. Romeo and Juliet = Sheridan and Mrs. Bellamy.

23 and 26. Venice Preserved. Jaffier = Murphy : Pierre = Sheridan : Belvidera = Mrs. Bellamy :—the Dram. Censor says, Sheridan's powers operated more happily in Pierre than in any other character of equal

fire—in the descriptive, the persuasive, and the disdainful parts ; the vindication, the reproach and the forgiveness of Jaffier, he was equally excellent—it is but just therefore to give him precedence of Mossop, Barry and Quin, who struck out only some few occasional beauties, tho' perhaps in those particular places superiour to him.

27. Not acted 5 years, Cato. Cato = Sheridan : Portius = Ryan : Juba = Smith : Sempronius = Sparks : Marcus = Dyer : Syphax is omitted : Marcia = Mrs. Bellamy : Lucia = Mrs. Baker.

28. Double Dealer. Maskwell = Sparks : Sir Paul Plyant = Shuter : Brisk = Dyer : Careless = Smith : Lady Froth = Mrs. Bellamy : Lady Touchwood = Mrs. Hamilton : Lady Plyant = Mrs. Woffington :—on Dec. 4 Mrs. Elmy acted Lady Touchwood.

Dec. 5. Othello = Murphy 5th time : Æmilia = Mrs. Green.

10. Never acted there, Coriolanus, or the Roman Matron. Romans—Coriolanus = Sheridan : Mene-nius = Shuter : Cominius = Ridout : Sicinius = Bennett : Brutus = Stevens : Plebeians = Dunstall, Costollo, &c. : Veturia = Mrs. Woffington : Volumnia = Mrs. Bellamy :—Volscians—Tullus = Ryan : Volusius = Sparks : Galesus = Gibson :—acted 8 or 9 times—this play is taken from Shakspeare and Thomson—the alteration is with much probability attributed to Sheridan, but it is published without his name.

Act 1st. The first act of Shakspeare is entirely omitted, except the scene between Veturia and Volumnia (for Sheridan has preferred Thomson's names to Shakspeare's) with which this play begins—then

follows the 2d act of Shakspeare not materially altered, except that in the Senate scene Coriolanus does not appear till he is called.

Act 2d consists of Shakspeare's 3d act—the first part of it, when the Tribunes enter, is curtailed in a manner that reflects the utmost disgrace on Sheridan's judgment—

“ Have you informed them since ?

“ Hear you this Triton of the minnows ?

“ Mark you his absolute *shall*”

and some other of Coriolanus' most effective speeches are omitted—(Dennis had before done the same.)

Act 3d is not contaminated with one line from Shakspeare—it consists of Thomson's 1st act, with some addition from the 2d.

Act 4th begins with the scene between Tullus and Volusius from Thomson's 3d act ; then follows a scene at Rome between Menenius and the Tribunes ; this scene is made up from 3 scenes of Shakspeare, with some addition about throwing the Tribunes from the Tarpeian Rock—then follows another scene between Tullus and Volusius from Thomson.

Act 5th is entirely Thomson's, except that when Tullus and Coriolanus quarrel, about 17 lines are introduced from Shakspeare ; and after Coriolanus is dead, Tullus speaks 2 lines from Shakspeare and 7 that Sheridan gives him—Galesus concludes the play as in Thomson—the Epilogue to Thomson's play is added with the conclusion altered—On the whole this alteration is a very bad one—many fine parts of Shakspeare's play are omitted to make room for some cold scenes from Thomson—Sheridan has

added a second title—the Roman Matron—was not the original one sufficient? or was it proper that a play to be produced at C. G. should imitate those country playbills in which a stupid second title is frequently added to attract the vulgar?

In the preface, the person who made the alteration says, the success this play has met with in both kingdoms (for it was first performed on the Dublin stage) has more than answered his expectations—he adds that the military ovation had been much admired—Sheridan conveyed in his acting a masterly knowledge of the character of Coriolanus and the play drew some good houses. (*Wilkinson.*)

13. Recruiting Officer. Sylvia = Mrs. Woffington.

26 and 28. Sheridan acted Romeo and Richard 3d.

30. (31 and Jan. 1.) Not acted 8 years, Rehearsal.

Bayes = Cibber Jun. : Johnson = Ridout : Smith = Sparks : Volscius = Dyer : Gentleman Usher = Shuter : Physician = Arthur : with School boy.

Jan. 2. Nonjuror. Col. Woodvil = Dyer.

4. Twin Rivals. Elder Wou'dbe = Ryan : Younger Wou'dbe = Sparks : Teague = Barrington : Alderman = Arthur : Aurelia = Mrs. Woffington.

7. Not acted 6 years, Careless Husband. Sir Charles Easy = Sheridan : Lord Foppington = Cibber Jun. : Lady Betty Modish = Mrs. Woffington : Lady Easy = Mrs. Elmy : Lady Graveairs = Mrs. Hamilton : Edging = Mrs. Green :—with Mock Doctor by Cibber Jun.

8. For the Lying in Hospital in Brownlow Street. Suspicious Husband. Clarinda = Mrs. Hamilton : with an occasional Epilogue by Mrs. Woffington, and Cheats of Scapin—Scapin = Shuter, 1st time.

9. Way of the World. Waitwell = Arthur : Lady Wishfort = Miss Pitt.

10. Not acted 12 years, *Œdipus*. *Œdipus* = Sheridan : Creon = Sparks : Adrastus = Smith : Phorbas = Ryan : Jocasta = Mrs. Woffington : Eurydice = Mrs. Bellamy :— she says, that tho' so long used to the stage and its feigned terrors, she was so overcome by the horror of the piece that she was carried off in a state of insensibility——if she had been well sluiced with a bucket of cold water, she would never have fainted at a stage Ghost again—her name is in the bill on the 11th, but on the 15th the manager had provided for the part an actress with less delicate nerves—it is however to be hoped, that he did not do this without saying to Mrs. Bellamy—

“Nay if you faint—’tis monstrous affectation.”

11. *Œdipus*. Eurydice = Mrs. Bellamy.

13. Provoked Husband.

14. Towards completing the additional building of a Public Charity. Revenge. Zanga = Sheridan : Alonzo = Ryan : Carlos = Dyer : Leonora = Mrs. Bellamy :—with Knights. Hartop = Foote : Sir Gregory Gazette = Shuter :—the original Prologue and an occasional Epilogue by Foote.

15. *Œdipus*. Eurydice = Mrs. Vincent.

16. Hamlet = Sheridan : Osrick = Cibber Jun. : 1st Gravedigger = Shuter.

17 and 23. Sheridan acted Sir Charles Easy and Pierre.

18. Double Dealer. Lady Froth = Mrs. Green.

28. Julius Cæsar = Sparks : Brutus = Sheridan : Cassius = Ryan : Antony = Smith, 1st time : Portia = Mrs. Hamilton.

Feb. 3. Recruiting Officer. Balance = Sparks.

4. Distressed Mother. Orestes = Sheridan : Pyrrhus = Sparks : Hermione = Mrs. Woffington : Andromache = Mrs. Bellamy.

7 and 17. Sheridan acted Cato and Lord Townly.

8. Love for Love. Ben = Shuter, 1st time : Mrs. Frail = Mrs. Woffington : Miss Prue = Mrs. Green :—see May 13 1754.

18. Henry 5th. King = Smith, 1st time : Fluellin = Arthur.

20. (and 22) Not acted 6 years, Mourning Bride. Osmyn = Sheridan : King = Sparks : Garcia = Dyer : Zara = Mrs. Woffington : Almeria = Mrs. Bellamy.

24. Earl of Essex. Essex = Smith : Southampton = Dyer : Rutland = Mrs. Glen, her 1st appearance on the stage :—with an occasional Prologue.

March 1 and 3. Sheridan acted Osmyn and Hamlet.

6. Never acted, Appius. Virginius = Sheridan : Icilius = Smith : Appius = Sparks : Claudius = Gibson : Valerius and Horatius (Roman Senators) = Ridout and Anderson : Virginia = Mrs. Bellamy : Camilla = Mrs. Elmy :—acted 6 times—this is a dull T. by Moncrief—it is the 4th or 5th play written on a subject which has never been made into a good play, and probably never will—Moncrief spins out his T. to 5 acts by introducing Valerius, Horatius, and some other uninteresting characters—before the play begins, Appius had made an unsuccessful attempt to corrupt the integrity of Camilla, under whose care Virginia had been brought up—Virginius is absurdly said to command a Legion ; Livy's words are—*honestum ordinem ducebat*, which the note ex-

plains by saying that he was a Centurion—Appius in the last scene dies of poison—the conference between Virginia and her father in the 5th act is too long—Livy has judiciously given Virginius only some few words—Crisp and Moncrief put into the mouth of Virginius some sentiments which could never have occurred to a father in such a situation.

17. Mrs. Woffington's bt. Constant Couple, with Scapin.

18. Mrs. Bellamy's bt. Never acted there, Alzira. Zamor = Murphy : Alvarez = Sparks : Don Carlos = Dyer : Ezmont is omitted : Alzira = Mrs. Bellamy :—she says that Murphy had at her request altered some passages in the play—it was repeated on the 20th—Mrs. Bellamy's Farce was Taste. Lord Dupe = Shuter : Lady Pentweazel = Foote.

22. For bt. of Sparks. Conscious Lovers. Young Bevil = Murphy, 1st time : Tom = Dyer : Myrtle = Smith : Sealand = Sparks : Indiana = Mrs. Bellamy : Phillis = Mrs. Woffington :—with, never acted there, Irishman in London—in all probability this was Sheridan's Brave Irishman.

April 1. Mrs. Hamilton's bt. Earl of Essex and Lover his own Rival.

2. For bt. of Cibber Jun. Strategem. Archer = Murphy, 1st time : Scrub = Cibber Jun. : Aimwell = Ridout : Sullen = Sparks : Gibbet = Shuter : Mrs. Sullen = Mrs. Woffington : Cherry = Mrs. Green :—an Epilogue on the naval preparations by Cibber Jun.

3. Romeo = Smith, 1st time :—probably his bt.

4. Murphy's bt. Hamlet = Murphy, 1st time.

5. Sheridan acted Pierre—seemingly his last performance.

6. Ryan acted Lord Townly for his bt.

8. Arthur's bt. Not acted 5 years, Spanish Fryar. Dominic = Sparks : Gomez = Arthur : Torrismond = Smith, 1st time : Lorenzo = Ryan : Queen = Mrs. Hamilton : Elvira = Mrs. Woffington.

9. Lowe's bt. Not acted 6 years, Comus. Comus = Smith, 1st time : 1st Brother = Ryan : 1st Spirit = Sparks : Lady = Mrs. Woffington.

10. Shuter's bt. Henry 4th. Falstaff = Shuter : Hotspur = Smith : King = Sparks : Prince = Ryan : Lady Percy = Mrs. Bellamy :—with Taste.

11. Dyer's bt. Romeo and Juliet. Romeo = Dyer : Mercutio = Shuter : Juliet = Mrs. Bellamy.

14. Ridout's bt. Rehearsal. Bayes = Shuter, 1st time.

15. Smith acted Hastings, 1st time.

17. Mrs. Elmy's bt. Richard 3d = Murphy : Queen = Mrs. Elmy : Lady Anne = Mrs. Woffington.

18. For bt. of Mrs. Vincent in part. Not acted 8 years, Fatal Marriage. Biron = Murphy : Villeroy = Smith : Fernando = Arthur : Jaqueline = Shuter : Isabella = Mrs. Woffington :—rest omitted.

21. Shuter acted Bayes.

28. Mourning Bride. Osmyn = Smith, 1st time : —with, not acted 10 years, Dragoness.

29. Mrs. Glen's bt. Venice Preserved. Pierre = Sparks : Belvidera = Mrs. Glen, 1st time :—she had acted Rutland 3 times.

May 1. Way of the World. Millamant = Mrs. Woffington :—Mrs. Green had acted Foible March 4th.

3. For bt. of Mr. and Mrs. Dunstall. Henry 4th, part 1st. Falstaff = Dunstall.

5. Macbeth = Murphy, 1st time :—with Dragoness.
 7. Mrs. Woffington acted Lady Jane Gray.
 12. For Costollo and others. Old Batchelor.
 Fondlewife = Shuter, 1st time.
 15. Merry Wives. Falstaff = Shuter : Ford =
 Ryan : Sir Hugh = Arthur : Mrs. Ford = Mrs. Wof-
 fington.
 *22. Constant Couple, with Orpheus and Eurydice,
 31st time—last performance. (*Bills from B. M.*)

Barry on going to Ireland had predicted ruin on Rich by his secession ; but such threats are weak in the extreme—it is true Sheridan's Romeo was vain and ridiculous immediately after Barry's—but Barry forgot that with the aid and novelty of new performers, and Rich's never failing support, Pantomime, it must be the manager's own fault if he be ruined by the loss of any performer whatever. (*Wilkinson.*)

HAY 1755.

At the new theatre in the Haymarket with authority—by Bayes' new raised company of Comedians.

Aug. 21. Busy Body. Marplot = Cibber Jun. :
 Miranda = Miss Barton, being her 1st essay :—with
 Mock Doctor by Cibber Jun. :—Miss Barton was
 afterwards Mrs. Abington.

25. Provoked Husband. Lord Townly = Cibber Jun. 1st time : Miss Jenny = Miss Barton :—with Lying Vallet. Kitty Pry = Miss Barton.

28. Beggar's Opera. Player = Cibber Jun.

Sept. 1. Othello = Hacket, his 1st appearance : Iago = Cibber Jun., 1st time : Desdemona = Miss Barton, 1st time.

4. Mrs. Charke's bt. Not acted 17 years, Fatal Curiosity—Prologue by Cibber Jun. :—Mrs. Wilmot by Mrs. Charke, who originally performed the part :—with Tom Thumb the Great.

9. Recruiting Officer. Brazen = Cibber Jun. : Sylvia = Miss Barton.

11. Never acted there, Rehearsal. Bayes = Cibber Jun. : Prince Prettyman = Miss Barton :—with Lethe. Mrs. Tattoo = Miss Barton.

15. Rehearsal and Lethe. (*Bills from B. M.*)

MOLIERE.

Moliere's works were printed in French and English in 1755—there seems to have been a prior edition in 1739—all the best of Moliere's pieces have been brought on the English stage, either wholly, or in part—some of them repeatedly—D'Urfey has

inserted a song in *Sir Barnaby Whig*, 1681, in which he says,—

“Moliere is quite rifled, then how should I write?”

Vol. 1.

1. *Blunderer*—this is a very good C.—*Lelius* is in love with *Celia*, the slave of *Trufaldin*—*Mascaril*, the servant of *Lelius*, is a clever fellow—he invents a variety of stratagems to get *Celia* for his master, but *Lelius* by his blunders ruins them all—at the catastrophe, *Celia* turns out to be the daughter of *Trufaldin*, and marries *Lelius*—in the 1st act, *Lelius* is in distress for want of money to purchase *Celia* of *Trufaldin*—*Anselm* enters with 200 pieces in a purse which he had just received—*Mascaril* joins him, and while they are conversing, contrives to slide the purse to the ground—*Lelius* enters and takes up the purse—*Anselm* of course claims it as his—in the 2d act, *Mascaril* pretends that *Pandolph*, the father of *Lelius* has died suddenly—he persuades *Anselm* to lend *Lelius* sufficient money to pay for a handsome funeral—*Pandolph* enters—*Anselm* demands his money—*Pandolph* makes light of the matter—*Anselm* tells *Lelius*, that he had by mistake given him some pieces which were counterfeit, and that he wishes to change them—*Lelius* returns the money—and *Anselm* puts it into his pocket—in the 3d act, *Mascaril*, in the disguise of a woman, attempts to carry off *Celia*—*Lelius* disconcerts the scheme—some of these cir-

cumstances (but with some variation) are inserted by Murphy in his *School for Guardians*—see C. G. Jan. 10 1767—Dryden in his *Sir Martin Marrall* has borrowed very considerably from this play — see L. I. F. Aug. 16 1667—the *Blunderer* was acted at Paris Dec. 3 1658.

2. *Amorous Quarrel*—this C. was adapted to the English stage by Vanburgh—see Hay. Dec. 27 1705—Dryden has previously inserted two of the scenes in his *Evening's Love*—the *Amorous Quarrel* was acted at Paris in Dec. 1658.

Vol. 2.

3. *Miser*—this C. notwithstanding its merit, was originally unsuccessful on account of its having been written in prose—a circumstance at that time unusual on the French stage—Moliere brought it out again in 1668—when, the prejudice being worn off, the author had justice done to him—(*Editor*)—the *Miser* was adapted to the English stage by Shadwell in 1671—see T. R.—and by Fielding in 1733—see D. L. Feb. 17—Fielding's play is very like Moliere's, but in the French piece Valere (Clerimont) and Mariana prove to be the children of a Neapolitan nobleman—the Miser consents to give up Mariana on condition of receiving his casket again.

4. *Romantick Ladies*—the *Romantick Ladies* are Magdalen and Cathos, the daughter and niece of Gorgibus, who is a plain citizen—they slight the addresses of La Grange and Du Croisy, and accept those of their footmen, who are dressed up as a

Marquis and Viscount—at the conclusion the Gentlemen enter and cane their servants—the Romantick Ladies are confounded—this piece is in one long act—it was acted at Paris in Nov. 1659—at the time when it was written, the passion for wit, or rather the abuse made of it, was a kind of contagious malady then in fashion—the forced bombast style in Romances, which the women admired for the very reasons which have since discredited those works, had got into conversation—in short, the vice of affectation, both in language and sentiments, run through both high and common life; it was at this conjuncture that the Romantick Ladies appeared; never was greater success known; the multitude of spectators made the Company demand double prices at the second representation of it, and the piece run for 4 months together—it produced a general reformation, people saw themselves in it, laughed, and gave the truest applause to it by forsaking their folly. (*Editor.*)

Flecknoe's *Damoiselles a la Mode* is said to have been taken, in a considerable degree from this Farce—it seems pretty clear from what Pepys says, that a translation of it was brought out at the T. R. in Sept. 1668—see the *Man of Taste* D. L. March 6 1735.

5. *Don Garcia of Navarre, or the Jealous Prince*, was acted at Paris in Feb. 1661—it is called an Heroick Comedy because the principal characters are of high rank—Don Garcia and Don Silvio are in love with Elvira, the Princess of Leon—the latter of them proves to be Don Alphonso, and her brother—Don Garcia is perpetually jealous—he is made

very uneasy by the half of a torn letter—the other half being joined to it, he sees the injustice of his suspicions—he is still more alarmed at seeing Elvira embrace the Countess Agnesa, who is disguised as a man—at the catastrophe, Don Garcia is united to Elvira, and Don Alphonso to Agnesa—in the course of the piece Moorgat, the Usurper of Leon, is said to be dethroned and killed—Don Alphonso, the Prince of Leon is restored to his rights——this is not a bad play, but it was so unsuccessful that Moliere did not print it—Moliere, who played Don Garcia, succeeded no better as an actor, than he did as the author of the piece—(*Editor*)—see *Masquerade* at D. L. Jan. 16 1719.

Vol. 3.

6. *School for Husbands*—this is a good C. in 3 acts—it was acted at Paris in June 1661—Sganarel and Aristo are guardians to Isabella and Leonora, whom they mean to marry—Aristo indulges Leonora in all reasonable liberties—Sganarel secludes Isabella from society—Valere and Isabella are in love, but have no opportunity of conversing—Isabella first sends him a message by Sganarel, and then a letter—she pretends that she hates Valere, and that Leonora loves him—she makes her escape from Sganarel, disguised as Leonora—this last circumstance has been borrowed by Wycherly in the *Country Wife*—see *Man of Taste*, D. L. March 6 1735.

7. *School for Wives*—this is a very good C. in 5 acts—it was acted at Paris in 1662—for the plot

see Sir Solomon L. I. F. 1669—it was a second time brought on the English stage by Murphy—see School for Guardians C. G. Jan. 10 1767.

8. School for Wives Criticised—Moliere for a long time made no other opposition to the criticisms which were published upon the School for Wives, than the continued representations of the piece itself, which were always crowded, nor was he at any pains to suppress them, in part at least, till June 1663, when he brought out this Comedy—By the choice of ridiculous characters, which he introduced, he appears to have had it as much in view to satirize his censurers as to apologize for his piece—(*Editor*)—the School for Wives Criticized is mere dialogue—but the dialogue is very well written—it consists of one long act—nearly the whole of the 1st act of the Stage Beaux tossed in a Blanket is borrowed from this piece—Olivia's quick scent of obscenity in the Plain Dealer is copied from that of Climene.

9. The Impromptu of Versailles was acted at Versailles in Oct. 1663—this C. in one act might please in representation, but it has not much to recommend it in perusal—Moliere enters with several Actors and Actresses—after a conversation of some length, they begin the Rehearsal of a new piece—Moliere takes off several of the performers who belonged to another theatre.

Vol. 4.

10. Man-Hater—Alcestes is a Plain Dealer—he hates and rails at men for their follies and vices—he

is contrasted with Philintes, who is a man of the world, and who bears with the faults of mankind from the necessity he is under of living among them—Orontes expresses great friendship for Alcestes, and asks his opinion of a song which he had written—Alcestes abuses it—and Orontes is offended—Alcestes loses an important lawsuit, though he has justice evidently on his side—Philintes recommends him to bring on the trial afresh—he refuses to do so—Alcestes is in love with Celimene—he finds that her professions of regard for him are insincere, and that she is a mere coquette—at the conclusion he gets the better of his love for her, and determines to retire from society—this C. in 5 acts was acted at Paris in June 1666—it was at first unsuccessful—Moliere tacked the Mock Doctor to it for a certain time, but when the merit of the first piece was duly appreciated, he laid the Mock Doctor aside—(*Editor*)—Wycherly borrowed his character of the Plain Dealer from that of Alcestes—his play is much better than Moliere's—the French piece is very well written—but it is little more than mere dialogue with scarcely any plot or incident.

11. Mock Doctor—this Farce is in 3 acts—Lacy founded his Dumb Lady on it—see T. R. 1669—Mrs. Centlivre inserted great part of it in her Love's Contrivance—see D. L. June 4 1703—but the piece is best known on the English stage as Fielding's Mock Doctor—see D. L. Sept. 8 1732.

12. Don John, or the Feast of the Statue—Don John deserts his wife Elvira—she follows him—he forms a plan for carrying off a young woman who is on the point of marriage—he fails, and is nearly

drowned—he promises marriage to two country girls—Sganarel puts them on their guard against him—Don John rescues Don Carlos, his wife's brother from robbers—he invites the Statue to supper—his father gives him a jobation—the Statue comes to supper, and invites Don John to sup with him in return—Don John plays the Hypocrite grossly with his father and Don Carlos—a Ghost enters in the form of a woman veiled—warns Don John—changes his shape to Time with a scythe in his hand—Don John pushes at him with his sword—the Ghost vanishes—enters again as the Statue of the Governor, and takes Don John's hand—loud thunder and great flashes of lightning fall on Don John—the earth opens and swallows him—notwithstanding this tragical catastrophe, the play is called a Comedy—it did not meet with the success which it deserved—see *Libertine* D. G. 1676.

Vol. 5.

13. *Love's the best Doctor*—acted at Paris Sept. 22 1665—Lacy in his *Dumb Lady* has borrowed his catastrophe, and the conclusion of the 4th act from this piece—the whole of it was brought on the English stage as the *Quacks*, or *Love's the Physician*—see D. L. March 18 1705—the consultation of Physicians in *Sir Patient Fancy*—and in *Dr. Last* in his *Chariot* is *founded* on the Consultation in this piece.

14. *Tartuffe*, or the Impostor—this C. has been 3 times adapted to the English stage—see *Tartuffe* T. R. 1670—*Nonjuror* Dec. 6 1717—and *Hypocrite* D. L. Nov. 17 1768.

15. *Monsieur de Pourceaugnac*, or *Squire Lubberly*—Ravenscroft inserted the greater part of this Farce in his *Citizen turned Gentleman*—see D. G. 1671—it was brought out as *Squire Trelooby* March 30 1704—see L. I. F.—and afterwards at Hay. Jan. 28 1706, with a new 2d act—it was revived at D. L. Jan. 3 1734, at which time it was called the *Cornish Squire*—parts of it have been inserted in other English pieces—viz. *Careless Lovers*—*Canterbury Guests*—*Brave Irishman*.

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16. *Amphitryon*—see *Amphitryon* T. R. 1690.

17. *George Dandin*, or the *Husband Defeated*—this Farce was brought on the English stage by Betterton, as the *Amorous Widow*, or the *Wanton Wife*—see L. I. F. 1670—*George Dandin*, which came out at D. L. Nov. 25 1747, was doubtless taken from Moliere—Betterton's play was cut down to a Farce, and brought out, as *Barnaby Brittle*, at C. G. April 18 1781—*December and May* was founded on *George Dandin*—see C. G. May 16 1818.

18. *Sganarel*, or *Cuckold in Conceit*—this C. in 3 acts was acted at Paris in March 1660—it has been brought on the English stage 7 times.

1. Davenant inserted all the principal incidents of it in the 2d act of his *Playhouse to be let*.

2. It forms the greater part of *Tom Essence*—see D. G. 1676.

3. It was brought out at Hay. March 22 1707, as the *Cuckold in Conceit*.

4. At L. I. F. Feb. 16 1715, as Perplexed Couple.
5. At D. L. April 11 1733, as Imaginary Cuckold.
6. At D. L. Feb. 11 1745, as Picture, or Cuckold in Conceit.
7. At D. L. June 15 1761, as All in the Wrong.

Vol. 7.

19. Forced Marriage—this is a very good C. in one act—it was acted at Paris in Nov, 1664—Sganarel, who is turned of 50, is going to be married to a young Coquette called Dorimena—he consults his friend Geronimo—Geronimo at first dissuades him from matrimony, but on finding him fixed in his intention, he ironically recommends him to marry by all means—Dorimena tells Sganarel how gay she means to be when they are married—this staggers him a little—he consults Pancratius, who is an Aristotelian Doctor—Pancratius talks incessantly, and will hardly let Sganarel put in a word—Sganarel next consults Marphurius, who is a Pyrrhonian Doctor—Marphurius affects to doubt of every thing—Sganarel overhears Dorimena tell her lover, that she only marries Sganarel for his money, and hopes soon to be a widow—Sganarel wants to be off the match—Dorimena's brother challenges Sganarel—beats him on his refusal to fight, and forces him to marry—Ravenscroft has inserted nearly the whole of this piece in his Scaramouch a Philosopher—see T. R. 1677—Mrs. Centlivre in her Love's Contrivance (see D. L. June 4 1703) has borrowed the two Doctors and Sganarel—the Irish Widow (see D. L. Oct. 23

1772) and an Hour before Marriage (see C. G. Jan. 25 1772) are in a great measure borrowed from the Forced Marriage, but with a different conclusion.

20. Magnificent Lovers—the scene lies in Tempe—Aristione is the Princess of the country—Eriphila is her daughter—Iphicrates and Timocles are two Princes who are in love with Eriphila, and who strive to gain her affections by magnificent entertainments—Sostratus, the General, is privately in love with Eriphila—she is in love with him—her mother had left her to her own choice, but she does not think it right to marry Sostratus on account of the disparity of rank—Anaxarchus, an Astrologer, undertakes to declare the will of heaven—a false Venus, who is his confederate, enjoins Aristione to give her daughter to the person who shall save her life—Anaxarchus had formed a plan by which Aristione was to be attacked by fictitious pirates, and rescued by Iphicrates—in the mean time Aristione's life is endangered by a boar—Sostratus kills the boar—and Aristione rewards him with her daughter's hand—the King gave Moliere the subject for the Magnificent Lovers, which was chiefly meant to display scenery, singing, and dancing—the piece is in 5 short acts—but at the end of each of them there is an entertainment—it was acted at St. Germain in 1670—but Moliere did not bring it out at Paris, or print it—the plot is unnatural, but the dialogue is very well written—astrology is ridiculed in a diverting manner—Aristione, Iphicrates and Timocles are believers in it—Sostratus, Eriphila, and Clitidas are unbelievers—Clitidas is the court jester, and a very good character.

21. Psyche—see Psyche at D. G. 1674.

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22. Citizen turned Gentleman—Ravenscroft brought this C. on the English stage under the same name—(see D. G. 1671)—he borrowed a hint from it in his Scaramouch a Philosopher—Foote in the Commissary has borrowed the outlines of his principal character.

23. Impertinents—see Sullen Lovers or Impertinents at L. I. F. 1668.

24. Sicilian, or Love makes a Painter—this is a very good C. in one act—it was acted at Paris in June 1667—Don Pedro, the Sicilian, is in love with Isiodora, who had been his slave, but whom he had set at liberty—Adrastus is also in love with her—in the disguise of a painter he gains her affections—Zaide pretends to be the wife of Adrastus, and to take refuge from his anger in Don Pedro's house—Isiodora makes her escape under the veil of Zaide—Crown in the Country Wit, and Steele in the Tender Husband, have made good use of the scene in which Adrastus turns painter.

Vol. 9.

25. Learned Ladies—this C. has been adapted to the English stage, with some alterations, by Wright, as the Female Virtuoso—see T. R. 1693—and by Cibber, as the Refusal—see D. L. Feb. 1721—see also Man of Taste D. L. March 6 1735.

26. Cheats of Scapin—this Farce in 3 acts was

acted at Paris in 1671—Otway brought it out at D.G. in 1677 with some alteration—Ravenscroft inserted nearly the whole of it in his *Scaramouch a Philosopher*.

27. *Melicerta*—this piece is called an Heroic Pastoral—the scene lies at Tempe in Thessaly, and the D. P. are shepherds and shepherdesses—Myrtillo and Melicerta are mutually in love—Acantes is in love with Daphne—Tyrenes is in love with Eroxena—Daphne and Eroxena are in love with Myrtillo—*Melicerta* is only the first 2 acts of a piece which Moliere did not finish—it was however acted in this imperfect state at St. Germain in 1666.

Vol. 10.

28. *The Countess of Escarbagnas*—the Countess, having been at Paris for two months, considers herself as a pattern of politeness, and as very superiour to her neighbours at Angouleme—the Viscount pretends to be in love with her, but is really in love with Julia—at the conclusion, he receives a note by which he is informed, that the quarrel between his parents and those of Julia is just made up, and that the condition of the agreement is the marriage of himself and Julia—this C. was acted at Paris in July 1672—it is a pretty good piece—in perusal it is very short—in representation it was longer—a play by the Viscount is to be acted in the Hall of the Countess—this was represented (wholly or in part)—but it is not printed.

29. *Princess of Elis* — the Princess of Elis is

courted by the Prince of Messene, and the Prince of Pylos—she professes a great dislike to marriage—Eurialus, the Prince of Ithaca is also enamoured of her, but that he may not be subjected to her contempt, he pretends to be as averse from love as herself—her pride is piqued, as she expects every body to pay homage to her beauty—she tells Eurialus that the Prince of Messene has attracted her esteem—Eurialus is nearly thrown off his guard—he recovers himself—and affects to have fallen in love with Aglanta, the cousin of the Princess—the Princess exacts from Aglanta a promise not to accept of the addresses of Eurialus—her father taxes her with being in love with Eurialus—Eurialus acknowledges the feint he had made use of—the Princess expresses herself in such a manner as to leave little doubt of her inclination for Eurialus——this is a tolerable C. in 5 acts—to it is annexed a particular account of the Feasts at Versailles in May 1664—the Princess of Elis made a part of these entertainments—it was at that time acted with approbation, but was less favourably received at Paris in the following November—see *Universal Passion* D. L. Feb. 28 1737—and *Love's Victory* C. G. Nov. 16 1825.

30. *Hypochondriack*—this C. in 3 long acts was acted at Paris in Feb. 1673—it is on the whole a very good play—Argan is the *Hypochondriack*, or more properly the *Imaginary Invalid*, for a man may be *Hypochondriack*, and yet have no imaginary illness of body—he is much devoted to Belina, who is his second wife—and so partial to medical persons, that he means to give his daughter, Angelica, to the son of a physician—she and Cleanthes are mutually

in love—Beraldo, Argan's brother, and Toinet, the Chambermaid, are in their interest—Argan proposes to give Belina a large sum of money in gold with two promissory notes—Belina affects to be indifferent about money matters, but takes care to ascertain the amount of the gift—in the 2d act, Cleanthes enters disguised as Angelica's music master—Mr. Diafoirus, a physician, presents his son to Argan—Argan orders Angelica to accept him for a husband—she refuses—Argan threatens to send her to a convent—Belina informs Argan that Angelica had had a young man with her in her chamber—Argan extorts from Louison, who is a child, an account of what had passed between Cleanthes and Angelica—in the 3d act, Beraldo takes great pains to put Argan out of conceit with the physicians—Toinet passes herself on Argan for a physician—Toinet and Beraldo prevail on Argan to feign himself dead—Belina enters and expresses her joy at his death—Argan starts up, and Belina runs off—Argan again pretends to be dead—Angelica shows much concern for his loss—Argan is pleased at finding her so affectionate—he promises to give her to Cleanthes, if Cleanthes will study physic—Beraldo suggests that it would be better for Argan himself to turn physician—the piece concludes with a farcical procession of Doctors, Apothecaries, &c.—Argan is admitted into their society—The bulk of the *Mother in Law*, or the *Doctor the Disease* (see Hay. Feb. 12 1734)—as also of *Dr. Last in his Chariot*, (see Hay. 1769) is taken from this C.—Mrs. Behn in *Sir Patient Fancy* has borrowed considerably from it.

Moliere was born in 1620, and died on the 17th of

Feb. 1673—on the day he was to act the Hypochondriack for the 3d time, he found himself more than usually disordered with the pain in his breast to which he was subject—the efforts he made to go through his part increased his oppression, and it was plainly perceived that he was seized with a convulsion in pronouncing the word *Juro* in the interlude of the 3d act, which he in vain endeavoured to conceal from the spectators by a forced laugh—he was carried home to his own house, where his cough increased considerably—it was followed by a vomiting of blood which suffocated him.

Nature, which was so favourable to him with regard to the talents of the mind, had refused him those outward gifts which are necessary for tragic parts—his figure was rather large than small—his complexion was brown with eyebrows black and large, and the different motions he gave to them, rendered his countenance extremely comic—his voice was hoarse with harsh tones—and he had a volubility of tongue which hurried him beyond just articulation—it was by continual pains that he got the better of these defects—in order to vary his voice the more, he brought into use certain uncommon tones, which caused him at first to be accused of affectation, till people began to be accustomed to them—he did not only please in the parts of *Mascaril*, *Sganarel*, *Hali*, &c., but he likewise excelled in several parts of high Comedy, such as those of *Arnolph*, *Orgon*, and *Harpagon*; in which, by means of the truth of the sentiments, the familiarity of the expressions, and all the finesse of art, he deceived his spectators so well, that they did not distinguish the comedian from the per-

son represented; he therefore always took upon himself the longest and most difficult parts.

Chetwood says—"The Archbishop of Paris would not allow Moliere to be buried in consecrated ground—Lewis the 14th remonstrated with him for some time in vain—at last he asked him, how many feet deep the holy ground went? the Archbishop replied about eight—'well then,' said the King, 'let the grave be dug 12 feet deep and that will be 4 below your consecrated ground—and there I insist on his being buried'"—this is a good story—but the account given in the Life of Moliere seems more probable—we are there told, that the Archbishop, being well informed of the religion and probity of Moliere, permitted him to be buried in consecrated ground.

D. L. 1755-1756.

Mossop was gone to Ireland.

Sep. 13. Recruiting Officer.

16 Careless Husband.

20. Mourning Bride. Osmyn = Murphy, 1st appearance there.

23. Beggar's Opera, with Duke and no Duke. Trappolin = Woodward.

25. Garrick acted Ranger—27. Conscious Lovers.

Oct. 2 and 4. Garrick acted Archer and Hamlet.

3. Drummer.
7. Not acted 30 years, (acted Oct. 20 1730) Fair Quaker of Deal. Commodore Flip = Yates : Capt. Mizen = Woodward : Worthy = Havard : Rovewell = Ross : Sir Charles Pleasant = Palmer : Scruple = Taswell : Cockswain = Blakes : Dorcas Zeal = Mrs. Davies : Arabella Zeal = Miss Macklin : Belinda = Miss Haughton : Jiltup = Miss Bradshaw :—acted 9 times.
8. Romeo and Juliet. Romeo = Garrick : Mercutio = Woodward : Juliet = Mrs. Cibber : Nurse = Mrs. Macklin.
10. Macbeth = Garrick.
13. (14 and 16.) Oronooko = Holland, his 1st appearance on any stage : Blandford = Palmer : Daniel = Yates : Imoinda = Mrs. Cibber.
- 17 and 18. Garrick acted Bayes.
23. Garrick acted Richard the 3d.
24. (and 25.) Never acted there, Earl of Essex. Essex = Murphy : Southampton = Havard : Queen = Mrs. Pritchard : Rutland = Mrs. Cibber : Nottingham = Mrs. Cowper.
- 28 and 30. Merope. Dorilas = Holland.
29. Fairies—31. Man of the Mode.
- Nov. 1. Garrick acted Benedick.
4. Tamerlane. Bajazet = Murphy : Moneses = Ross.
6. Jane Shore. Hastings = Garrick : Shore = Havard : Gloster = Davies : Jane Shore = Mrs. Pritchard : Alicia = Mrs. Cibber.
8. By his Majesty's Command. Fair Quaker, with, never performed, the Chinese Festival—the Mob took so much offence at the foreign dancers,

that a riot ensued, notwithstanding the King was present—some few of the dancers were French—but Mr. Noverre, who was at the head of them, was a Swiss and most of them were Swiss, Italians, or Germans—to this Foote alludes in the Minor, where he speaks of the Patriot gingerbread-baker in the Borough, who would not suffer three dancers from *Switzerland*, because he hated the *French*.

12. Inconstant and Chinese Festival, 2d time.

13. Provoked Wife. Sir John Brute = Garrick : Lady Brute = Mrs. Cibber :—with Chinese Festival, 3d time.

14. As you like it, with Chinese Festival, 4th time.

15. Much ado. Benedick = Garrick :—with Chinese Festival.

17. Orphan. Chamont = Garrick.

18. Earl of Essex, with Chinese Festival, 6th and last time—some disturbance seems to have taken place on every performance of it ; but the great riot of all was on this evening—the Nobility mustered all the irforces with swords drawn, &c. in favour of the piece—but the mobility against reason and their own entertainment, like a torrent bore down all before them—infinite damage was done to the theatre, and Garrick's house nearly escaped being demolished—(*Wilkinson*)—the managers had been complained of for several seasons, that they had presumed upon their success with the public, and would not be at any expense for good dancers and other elegant decorations to their plays—to obviate these objections the Chinese Festival was brought forward—it was 18 months in preparation—in the mean time war broke out with France—it was maliciously said that the

dancers were not only French but the dresses likewise, (tho' the latter were all made in London) and the populace was inflamed to madness—thus the managers for their attempt to entertain the public magnificently were compelled to submit to the loss of £4000—(*Victor*)—if Lacy's advice had been attended to, the Chinese Festival would have been given up at the beginning of the disturbance—but Garrick would persevere—as to the piece itself, a more dull and unentertaining show of Pantomime had never been seen on any stage. (*Davies.*)

Nov. 21. Garrick acted Archer—on his entrance something murmured like—pardon!—pardon!—on which he advanced with great respect, and as great firmness, explained how ill he had been treated by the wanton and malignant conduct of individuals, both in his property and character—he acknowledged all favours received, but unless he was that night permitted to perform his duty to the best of his ability, he was above want, superiour to insult—and would never—never—appear on the stage again—while he was speaking all tumult ceased—it was indeed a calm after a storm—the audience were so struck with the truth of what he asserted, that they burst into such an universal applause as shook old Drury. (*Wilkinson.*)

It is remarkable that neither Davies nor Murphy mentions this circumstance—what Wilkinson says has every appearance of truth; and if really true, it is so highly creditable to Garrick that neither of his Biographers ought to have omitted it.

22. Relapse.

28. Chances. Don John = Garrick : 2d Constantia = Miss Haughton.

Dec. 1. Love for Love.

2. Hamlet = Garrick : Ophelia = Miss Macklin, 1st time.

4. King Lear = Garrick : Cordelia = Mrs. Davies.

5. Love makes a Man—6. Garrick acted Kitley.

8. Richard 3d = Murphy.

11. Not acted 3 years, Alchemist. Abel Drugger = Garrick : Subtle = Woodward : Face = Palmer, their 1st appearance in those characters :—Kastril = Yates : Surly = Blakes : Dol Common = Mrs. Pritchard.

18. Henry 8th. Wolsey = Havard :—with Oracle acted by children.

23. Barbarossa = Murphy, 1st time.

Jan. 1. London Merchant. George Barnwell = Holland : Milwood = Mrs. Pritchard.

2. Oronooko, with, never acted, Apprentice. Dick = Woodward : Wingate = Yates : Simon = H. Vaughan : Gargle = Burton : Scotchman = Blakes : Irishman = Jefferson : Charlotte = Miss Minors :—Dick is an excellent character—Murphy was apprehensive, that when Woodward retired, Dick would retire with him—but this proved by no means the case, as I. Bannister and Lewis have both been very successful in the part—the Prologue is very good—it was written by Garrick and spoken by Woodward—Mrs. Clive spoke the Epilogue, which is not bad.

9. Before the Prince. Mourning Bride. Osmyn = Garrick.

10. Tancred and Sigismunda = Garrick and Mrs. Cibber.

12. Fair Penitent. Lothario = Garrick : Horatio = Murphy : Sciolto = Berry : Altamont = Ross : Calista = Mrs. Cibber.

13. Tancred, with Oracle by children—Master and Miss Simpson and Miss Pope.

15. (and 19.) Tancred, with Miss in her Teens by children.

21. A Comedy, altered from Shakspeare, called the Winter's Tale, or Florizel and Perdita—Prologue by Garrick—Leontes = Garrick : Florizel = Holland : Polixenes = Havard : Camillo = Davies : Clown = Woodward : Autolycus = Yates : Hermione Mrs. Pritchard : Perdita = Mrs. Cibber : Paulina = Mrs. Bennett :—with a Farce called Catharine and Petruchio (altered from the Taming of a Shrew). Petruchio = Woodward : Grumio = Yates : Catharine = Mrs. Clive :—these two pieces were acted *together* 12 times——nothing can be more absurd than the making Perdita a child in the 3d act and a woman in the 4th—to avoid this Garrick has omitted nearly the first 3 acts, by which means he has spoilt the play, for we must be content to take Shakspeare as he is, “with all his imperfections on his head,” or not take him at all—*ægrescit medendo*—scenes may be omitted or shortened, but there is generally something so comprehensive and peculiar in his original design, that a material alteration of it is sure to be for the worse—Garrick ought not to have concluded his Prologue with—

“ ’Tis my chief wish, my joy, my only plan,

“ To lose no drop of that immortal man”—

for he has certainly lost a tun of him here—nor could he with propriety say—

“ The five long acts from which our three are
 “ taken,

“ Stretch’d out to sixteen years, lay by forsaken—
 as it was doubtless the original play, which was
 acted at G. F. Jan. 15 1741, and C. G. Jan. 21 1742
 —Antigonus is in both the bills—nor is there the
 slightest intimation that the play was revived with
 alterations.

Act. 1st. Camillo opens the altered play with relating the jealousy of Leontes, the death of Hermione, and the exposing of Perdita ; he concludes with saying that Leontes is expected, not in Bohemia, but in Bithynia*—Polixenes and Paulina enter—Polixenes expresses to Camillo his anxiety about his son, as in the original—then follows the scene between the old Shepherd and the Clown about the storm ; Leontes enters as shipwrecked—this scene of course is chiefly Garrick’s—the act concludes with the original scene between Autolycus and the Clown.

Act 2d consists of the sheep-shearing scene not materially altered till Polixenes goes out—then Leontes, who had overheard what had passed, offers his assistance to Florizel towards reconciling him to his father, which Florizel accepts—if Garrick was deter-

* Sir Thomas Hanmar gave himself much needless concern that Shakspeare should consider Bohemia as a maratime country : he would have us read Bythinia—but our author implicitly copied the novel of Dorastus and Fawnia, from which he borrowed his plot—there is a similar mistake in the Two Gentlemen of Verona relative to that city and Milan. (*Farmer.*)

mined to make use of this expedient for detaining Florizel at home, he ought to have made Leontes declare who he really was, as it is very unnatural for Florizel to place any reliance on the mediation of a stranger, notwithstanding the mysterious hints of his being of more consequence than he seemed to be.

Act 3d begins with the Soliloquy of Autolycus, and the original scene between him, the old Shepherd and Clown—the description of the interview between the two Kings is sadly managed both as to additions and omissions—then follows the other scene between Autolycus, the Shepherd and Clown, with the addition of Autolycus' bribing of the Clown with his own money—this is improper, as the Clown is a simpleton, not a knave—the play concludes with the scene at Paulina's house——Garrick's additions are flat and dull, particularly in the last scene ; “ they
“ resemble the mimicry of Falstaff's Page, and
“ are about as near the standard of the original”—
Hermione says —

“ My Lord, my King—there's distance in those
“ names,
“ My husband.”

Florizel says to Perdita—

——“ My wishes be thy subjects
“ And harmless as thy sheep.”

In the edition of Shakspeare published by Bell, the notes of the commentator are frequently contemptible to the last degree ; for instance, he speaks

very slightly of the first 2 acts of the *Winter's Tale*, because that great critic Garrick had rejected them—the *Winter's Tale* is said to have been well acted—Mrs. Cibber's neat simplicity in singing a song made Perdita appear of the greatest consequence—Mrs. Pritchard, Woodward, and above all Yates were excellent—Garrick's performance in the Statue scene was masterly—he had however contrived to reduce Leontes from a good acting part to a very moderate one—it is hardly possible to conceive that Garrick could have made much of the character in the first 2 acts of the altered play, whereas in the first 2 acts of the original, his great powers would have had full scope—Garrick has very properly inserted as much of the scenes which he has omitted, as the nature of his plan would admit of—As Morgan's *Florizel and Perdita* is said to have been printed in 1754, Garrick must be supposed to have borrowed Perdita's song from it.

Boswell in his *Life of Dr. Johnson* (Vol. 1. p. 536) says—"Mrs. Thrale praised Garrick's talent for light
 "gay poetry ; and, as a specimen, repeated his song
 "in *Florizel and Perdita*, and dwelt with peculiar
 "pleasure on this line—

"I'd smile with the simple, and feed with the
 "poor."

Johnson said, "Nay, my dear Lady, this will never
 "do. Poor David! smile with the simple? What
 "folly is that. And who would feed with the poor
 "that can help it? No, no, let me smile with the
 "wise and feed with the rich." I repeated this sally
 "to Garrick, and wondered to find his sensibility as

“ a writer not a little irritated by it”——Boswell has not quoted the line accurately—neither he nor Mrs. Thrale, nor Dr. Johnson, suspected that Garrick had borrowed the song—and Garrick would not own that he had not written the line.

Morgan and Garrick have both absurdly changed Autolycus to Autolicus—the difference seems immaterial in English, but it is material in Greek—Autolycus was the son of Mercury and proverbial for theft—*Non fuit Autolyci tam piceata manus.* (Martial.)

In altering Catherine and Petruchio Garrick was much more happy, as he has done little more than omit the weak parts of the Taming of the Shrew, and has thereby made the best after-piece on the stage—but why change the title? this Kemble very properly restored at C. G. in 1810—Wilkinson says, that Woodward threw Mrs. Clive down on the exit of the 2d act, which had nearly convinced the audience that Petruchio was not so lordly as he assumed to be; for Mrs. Clive was so enraged at her fall, that her talons, tongue and passion were very expressive to the eyes of all beholders; and it was with the utmost difficulty she suppressed her indignation—Davies’ account differs considerably—he says that Woodward was perhaps more wild, extravagant and fantastical than the author designed, he carried his acting to an almost ridiculous excess—Mrs. Clive, tho’ perfect mistress of Catherine’s humour, seemed to be overborne by Woodward’s manner, and to be really as much over-awed by his violence as Catherine is supposed to be in the play—for besides throwing her down, it is said he once stuck a fork into her finger—as it was well known they did not greatly respect one another, it was believed that something

more than chance contributed to these excesses—Murphy says—Grumio was well performed by Yates'; Woodward acquitted himself with that whimsical spirit, which always distinguished him, and Mrs. Clive in her true vein of humour crowned the whole with success.

Feb. 10. Zara. Lusignan = Garrick : Osman = Ross : Zara = Mrs. Cibber :—with Britannia, and the Prologue by Garrick, in the character of a drunken Sailor.

11. A new Opera called the Tempest altered from Shakspeare—Prospero = Beard :—with an introductory dialogue by way of Prologue—acted 6 times—this Opera is chiefly taken from Shakspeare with some additions from Dryden, but no part of the characters of Hippolito and Dorinda—it has been attributed to Garrick, but it is printed without his name—if Garrick really made Prospero sing, he was quite right not to acknowledge it publicly, as if he had avowed himself the compiler of this piece, every real friend to Shakspeare must have received his professions of respect for that author with a smile of contempt—this Opera is vastly superiour to the generality of Operas, but the attempt to reduce one of Shakspeare's plays to that despicable species of composition is in itself Dramatic Felony without benefit of Clergy—Murphy properly observes that if Garrick had revived the original play and acted the character of Prospero, he would have done justice to Shakspeare and honour to himself—in the first act Ariel sings—

“ Merry, merry, merry, we sail from the east,
“ Half tippled at a rainbow feast.”

This wretched nonsense is taken from Dryden's *Tyrannick Love*—as Garrick was better read in old plays than any other person, this plagiarism forms a presumptive argument that he had at least some share in this Opera—it must not be forgotten likewise, that Garrick soon after he became manager revived Dryden's *Tempest*, tho' the original had been revived in 1746—Smith, who composed the music for this Opera, also composed the music for the *Enchanter*—for the *Fairies*—and in part for *Midsummer Night's Dream* as revived at D. L. Nov. 23 1763—these 3 pieces are attributed to Garrick—all the four were printed for Tonson—Theo. Cibber in a Dissertation which he delivered at the Hay., in 1756, says of Garrick—“ Were Shakspeare's Ghost to rise, would
 “ he not frown indignation, on this pilfering pedlar
 “ in poetry—who thus shamefully mangles, mutilates, and emasculates his plays? The *Midsummer Night's Dream* has been minc'd and fricaseed
 “ into a thing, called the *Fairies*—The *Winter's Tale*
 “ mammoc'd into a *Droll*—and, The *Tempest*, cast
 “ rated into an Opera * * * yet this sly prince
 “ would insinuate, all this ill usage of the bard is
 “ owing forsooth to his love of him—much such a
 “ mock proof of his tender regard, as the *Cobler's*
 “ drubbing his Wife * * * no wonder Shakspear's
 “ name is insulted by foreigners, while he is tamely
 “ suffered to be thus maltreated at home.”

13. *King Lear* = Garrick.

14. *Hamlet* = Garrick : *Ophelia* = Mrs. Cibber.

23. *Much ado*, with Catharine and Petruchio.

24. Not acted 18 years, *All's well that ends well*
 —acted in Feb. and March 1742.

27. Never acted, Athelstan. English—Athelstan (Duke of Mercia) = Garrick : Egbert (an officer) = Ross : Siward (lieutenant to Athelstan) = Davies : Thyra (wife to Egbert) = Mrs. Cibber : Edwina (her friend) = Mrs. Bennet :—Danes—Gothmund (Commander in chief) = Murphy : Harold (next in command—secretly an enemy to Gothmund) = Havard : Goodwin = Burton : Dunelm = Jefferson :—acted about 13 times—the scene lies in the Danish camp near London—time, from the evening, till midnight—at the opening of the play, London is just taken, and set on fire by the Danes—the victory was chiefly owing to the valour of Athelstan, who was offended at Ethelred, the King of England, and had joined the enemy—at the sack of London, Egbert falls into the hands of Gothmund—Thyra falls into the hands of Athelstan—he promises her his protection—Gothmund, on seeing Thyra, is struck with her beauty—Egbert, by the connivance of Harold, goes to Thyra's tent—Athelstan enters—Egbert reproaches him with his treachery to his country—Athelstan repents of what he had done—he discovers, by the means of a chain, that Thyra is his daughter — Dunelm and a party of Gothmund's guards seize Thyra—Athelstan draws his sword, but is disarmed—Athelstan claims Thyra, as his captive by the law of war—and also as his daughter—Gothmund is deaf to the threats and prayers of Athelstan—Harold tells Athelstan, that Gothmund is resolved to ravish Thyra before midnight—he arms him with a dagger that he may kill Gothmund, as he approaches to Thyra's tent—Egbert acquaints Thyra with Gothmund's design—he gives her a dagger, and

instigates her to plunge it into Gothmund's heart—Thyra goes off the stage—Athelstan, in the dark, stabs Thyra instead of Gothmund—Thyra re-enters—Athelstan is struck with horror when he sees her wounded and fainting—Thyra forgives her father, and dies—Siward enters—he says that Ethelred had stormed the Danish camp, and that Egbert had killed Gothmund—Athelstan attempts to stab himself, but is prevented—he dies of a broken heart—this T. is founded on history—it was written by Dr. Brown—it is on the whole a tolerably good play.

March 2. All's well that ends well. Parolles = Woodward : Clown = Yates : Countess = Mrs. Pritchard :—rest omitted—see Nov. 22 1757 and May 5 1758—the scene in the 4th act excited much merriment—the unbinding of Parolles, who looked about him with anxious surprise and terror, redoubled the bursts of laughter, which echoed around the theatre—Woodward was excellent in the whole scene particularly in characterising Bertram and Dumain—(*Davies*)—he was fond of the part and revived the play both at Dublin and C. G.

20. Winter's Tale and Fortunatus.

22. Mrs. Cibber's bt. Tancred and Sigismunda.

23. Mrs. Pritchard's bt. Strategem with, never acted, Villagers—not printed.

25. Woodward's bt. Not acted 15 years, Rule a Wife and have a Wife. Leon = Garrick : Copper Captain = Woodward : Estifania = Mrs. Cibber : Old Woman = Mr. Yates :—with Apprentice—Mrs. Cibber insisted upon injuring her consequence by playing Estifania ; she seems however to have played the part but once ; it was then given to Mrs. Pritchard,

who acted it with great applause—Mrs. Clive as the superior comic actress of the theatre had an undoubted claim to the part—but neither Garrick nor Woodward wished to see her in the play—Davies firmly believes that they kept her out of it from a tribute they paid to her superior abilities—this was the more unfair on Mrs. Clive as she had played the part in 1733—1741, &c.

Davies says, “Rule a Wife was revived in 1759, “when it was wished by Mossop and his friends, that “the two principal parts might have been divided “between him and the manager; Mossop Leon, and “Perez Garrick; but Roscius determined other- “wise”—at the time when Rule a Wife was really revived Mossop was not engaged—in 1758-1759 he was indeed at D. L., but neither he nor his friends could have any expectation that Garrick would resign a part, which he had acted with so much approbation—as Davies was engaged at D. L. this season he ought to have been more accurate.

March 27. Mrs. Clive's bt. Not acted 10 years, Lady's last Stake. Lord George Brilliant = Woodward: Lord Wronglove = Palmer: Sir Friendly Moral = Berry: Lady Gentle = Mrs. Pritchard: Mrs. Conquest = Mrs. Davies: Miss Notable = Miss Macklin: Hartshorn = Miss Minors: Lady Wronglove = Mrs. Clive:—being the 1st time of their appearance in those characters—with Lethe—in which will be introduced a new modern character to be performed by Garrick: Fine Lady = Mrs. Clive:—part of the pit will be laid into the boxes. (*Wilkinson.*)

29. Miss Macklin's bt. Suspicious Husband with a Will and no Will.

30. Mistake. Don Carlos = Garrick.

April 3. Murphy's bt. Fair Penitent, with a new Farce, called the Englishman from Paris—this Farce is not printed—it seems to have been only acted on this night.

Cooke, in his Memoirs of Foote says—"Murphy
 " had contracted a close intimacy with Foote; and
 " finding the Englishman in Paris succeed so well,
 " he wrote a sequel to it—this he had the frankness
 " to communicate to Foote in the summer of 1755,
 " with a developement of his whole plan, plot, cha-
 " racters, &c.—which the other so much approved
 " of, that he secretly intended to make it his own;
 " and accordingly setting to work upon Murphy's
 " materials, finished a Farce of 2 acts on the same
 " plan so rapidly, that he brought it out at C. G. early
 " in Feb. 1756—the surprise and chagrin which
 " Murphy must have felt on this occasion, may very
 " well be imagined—yet what could he do?—Foote
 " was a man to be only laughed *at* or *with* through
 " life; it was his privilege; and somewhat in the
 " old character of *court fool*; individuals found no
 " degradation in submitting to it—Murphy therefore
 " followed the wiser course, in taking no other public
 " notice of the transaction, than by aiming the fol-
 " lowing stroke at him, when he brought out his own
 " original Englishman from Paris, a few months
 " afterwards"—(see the Spouter)—"on some doubts
 " being made as to the identity of Sir Charles Buck
 " from Paris, Sir Charles replies—"O yes! I grant
 " you there has been an *impostor* about town, who,
 " with much easy familiarity and assurance, has stolen
 " my writings, &c.; and not only thus treacherously

“robbed me, but impudently dared to assume my
 “very name even to my face ; but I am the true Sir
 “Charles Buck, I can assure you’—this occasioned
 “a warm applause ; but the author got little more
 “than this temporary praise for his labour ; as
 “Foote’s piece had been acted with success at C. G.,
 “and thus had deprived this of nearly all its novelty
 “and profits.”

5. Palmer’s bt. Every man in his Humour.

6. For bt. of Ross. Jane Shore. Shore = Ross.

10. For bt. of Yates. Much ado about Nothing,
 with, never acted, Mock Orators—not printed.

20. Hamlet = Holland : Polonius = Woodward :
 Ophelia = Miss Macklin :—this must have been Hol-
 land’s bt., but is not noticed as such in the manu-
 script bill——Jackson says that Holland acted Ham-
 let for his 1st benefit, and that he was present
 himself.

24. Drummer with, never acted, Maiden Whim.

To the Printer of the Public Advertiser April 24
 1756.

Sir.

Let this suffice for a general answer to all un-
 friendly whispers or paragraphs against the new
 Farce to be performed to night at D. L.—its author
 never previously caballed, never published his senti-
 ments of any stage performance till after the run—
 then neither the writer nor manager could be injured
 —its principal characters are Lady Protea, a coquet
 alarmed at the apprehensions of dying a maid ; Lord
 Epigram Strainwit, a pert coxcomical witling ; Dr.
 Matho, a Virtuoso, Antiquarian, and in love ; Dread-
 nought Broadside, a sea-officer and strenuous An-
 tigoallican.

I am &c.

From this letter it is clear that the Maiden Whim was the same piece as the Lady's Choice acted at C. G. April 20 1759.

26. Rule a Wife. Estifania = Mrs. Pritchard, 1st time :—Mrs. Cibber was probably ill, as Miss Macklin played Perdita on the 28th—Garrick acted Leon May 12 and 21.

29. Orphan. Chamont = Holland : Monimia = Miss Macklin :—with Chrononhotonthologos.

30. Lady's last Stake. Mrs. Conquest = Mrs. Cowper.

May 5. Love's last Shift. Loveless = Havard :—with Lethe by children—thus the Manuscript bill—probably a mistake for Miss in her Teens.

10. Merry Wives, with Miss in her Teens by children.

15. Recruiting Officer. Plume = Ross : Brazen = Palmer :—Woodward was gone to Ireland for a short engagement—he made his appearance on the Dublin stage May 17.

19. King Lear. Cordelia = Mrs. Cibber.

24. For Mrs. Horton's bt. Love for Love, and Lethe.

27. Hamlet = Garrick :—with Englishman in Paris. Buck = Palmer, 1st time.

28. Much ado. Benedick = Garrick :—with Lethe. Lord Chalkstone = Garrick : Old Man = Blakes : Drunken Man = Yates : Fine Lady = Mrs. Clive : Mrs. Tattoo = Miss Minors :—last play. (*Bills from B. M.*)

Garrick acted Ranger 4 times—Archer 4—Hamlet 4—Romeo 3—Macbeth 1—Bayes 7—Richard 2—Brute 3—Benedick 6—Hastings 2—Chamont 1—

Don John 3—Lear 4—Kitley 4—Abel Drugger 8—
 Achmet 2—Osmyn 1—Tancred 6—Lothario 2—
 Leontes 13—Lusignan 1—Athelstan 13—Leon 4—
 Lord Chalkstone 6—Don Carlos 1.

The Spouter, or the Triple Revenge, was published in 1756—this Farce in 2 acts is attributed to Murphy and no doubt justly—but as it is a personal Satire, he printed it without his name—for the same reason he did not insert it in the corrected edition of his works in 1786—the three persons, on whom the author revenges himself, are John Hill, Theophilus Cibber, and Foote—they are called Slender, Squint-eyed Pistol, and Dapperwit—the 1st scene lies in Slender's lodgings—Slender has no fire, and no money to buy coals—the scene changes to Southampton Street—Patent (Garrick) is in his library—Slender wants to act—Patent refuses to engage him—Lun (Rich) is discovered with a cat on his shoulder, and another on his knee—Slender wants to act—*Slender*. “Do you think I can come out this season?”—*Lun*. “Yes, if I *Larn* you. * * * Did you see “the *Anagram* on Pistol in the papers?”—Lun reads the Epigram upon Pistol's challenge to the actors of both theatres—it concludes thus—

“ Yet with such valour, and romantic rage,
 “ The squint-ey'd Ancient Pistol mounts the stage,
 “ Dares to the fight the whole dramatic ring,
 “ Sans nose, sans teeth, sans taste, sans ev'ry
 “ thing.”

The next scene lies in Newport Street—Pistol is discovered with his nose and a set of teeth lying on

the table—there is also a letter to D—G— Esquire —Theo. Cibber in Jan. 1756 delivered a Dissertation at the Hay., in which he was very severe on Garrick—in the preceding Nov. he had published a letter to Garrick—in this scene some parts of the Dissertation are ridiculed—the next scene lies at Dapperwit's house—Dapperwit appears plucking his beard (Foote's usual practice)—Murphy here retaliates on Foote for stealing his Farce—he makes Dapperwit say—
 “ A new Farce—it's true a Gentleman told me of
 “ the subject first ; and, in confidence too ! by way
 “ of consulting my judgment—‘ Thus do I ever make
 “ my fool my purse ’—to consult me !—a blockhead!
 “ —he might have known me better.” &c.—In the
 2d act, Slender asks his bookseller, if he has sold any of his various productions—the bookseller calls each of them a drug—Slender asks about his letter to Woodward—the bookseller replies—“ the sale of
 “ *his* destroyed *yours* ”—(see Rout D. L. Dec. 20 1758)—most of the remainder of the piece passes in a coffeehouse—Pistol tremulates his voice, and speaks 24 lines—the greater part of them are the same as Pistol speaks in Fielding's Historical Register—some alterations were necessary—1st *Gentleman*. “ Have you seen the Epigram that was in the
 “ papers ? ” — *Pistol*. “ Ay, that was wrote by
 “ M—phy. He's the damn'dest actor, and the
 “ damn'dest author—I wonder he'd think of writing
 “ —such damn'd stuff as that Apprentice * * *
 “ Dapperwit's another fool to think of writing—
 “ tho' he's a better writer than M—phy—M—phy's
 “ an idiot ; but Dapperwit has something, only the

“ man is eaten up with vanity, and has no œconomy
“ —no virtue—not a grain of virtue—nor no inte-
“ grity—not a grain of integrity”—Dapperwit enters
——*Pistol*. “ My dear Dapperwit, I am heartily glad
“ to see you—you’re the only theatrical man that
“ has any virtue and integrity—the rest have no in-
“ tegrity ”——*Dapperwit*. “ You do me a great deal
“ of honour, Mr. Pistol—to be esteemed for integrity
“ by a man of your known integrity, makes me feel
“ some rising symptoms of vanity”——Dapperwit is
anxious to read his Farce, but nobody will attend to
him—a bailiff carries off Pistol—Dapperwit reads
Pistol’s challenge to the actors——this F. is written
with considerable ability—it is still entertaining——
the Editor of the B. D. in speaking of the Spouter
says—“ Garrick, Rich, Foote, and young Cibber,
“ are all the objects of its merriment, which is un-
“ mixed with offensive severity ; as will be supposed
“ from the circumstance of those leaders having
“ been privy to the publication”—that Garrick was
privy to the publication is highly probable ; that
Rich, Foote and Cibber were not, will clearly appear
to any person who reads the piece—Cibber and
Foote must have been highly offended—particularly
the former—Murphy is very jocose about the loss of
Pistol’s nose, and the cause of it—the stress which
Pistol and Dapperwit are made to lay on virtue and
integrity, was another severe attack on Cibber and
Foote, who were destitute of those qualities—Cooke
evidently had not read the Spouter.

C. G. 1755-1756.

Sept. 29. Nonjuror. Dr. Wolf = Sparks.

Oct. 1. Way of the World. Millamant = Mrs. Woffington.

3. Miser. Lovegold = Shuter : Lappet = Mrs. Pitt :—Mrs. Green was not engaged this season.

11. Earl of Essex. Rutland = Mrs. Bellamy.

14. Henry 4th pt. 1st—as April 10 1755.

17. Beggar's Opera——18. Committee.

20. Romeo and Juliet = Smith and Mrs. Bellamy.

21. Provoked Husband. Lord and Lady Townly = Ryan and Mrs. Woffington.

22. Merry Wives—as May 15 1755.

23. Confederacy. Dick = Dyer : Clarissa = Mrs. Woffington.

24. Strategem. Archer = Griffith, 1st appearance there : Scrub = Shuter : Mrs. Sullen = Mrs. Woffington :—with Lottery—for Griffith see Irish stage—1760-1761. S. A.

27. Spanish Fryar.

30. (and Nov. 1 and 3) Zara. Osman = Clarke, his 1st appearance : Lusignan = Sparks : Nerestan = Dyer : Zara = Mrs. Bellamy, 1st time:—Clarke proved a very respectable, tho' not a great actor.

Nov. 4. Tamerlane = Ryan : Bajazet = Sparks : Moneses = Dyer : Axalla = Smith : Arpasia = Mrs. Woffington : Selima = Mrs. Bellamy.

7. Double Dealer. Lady Touchwood = Mrs. Woffington : Lady Froth = Mrs. Bellamy.

10. London Cuckolds.

12. Hamlet. Queen = Mrs. Woffington :—Barry and Miss Nossiter were returned from Ireland—negotiations had been on and off between Barry and Rich—however on this evening he acted Hamlet to a numerous audience and was deservedly received with rapture—but the loss sustained by Mrs. Vincent (an useful but affected actress) being Ophelia in lieu of Mrs. Cibber, made this play miserably inferiour to what it was at D.L., where besides Garrick's Hamlet, there was Woodward in Osrick and Mrs. Pritchard in the Queen. (*Wilkinson.*)

13. Recruiting Officer. Plume = Smith, 1st time : Sylvia = Mrs. Woffington :—Smith, for uniform ease, elegance and suitable vivacity, was superiour to any competitor, being the unaffected gentleman in private life, he was necessarily so on the stage ; and it might with critical justice be said, that he was both as much and as little of an actor, in this part, as any one who ever undertook it—while Mrs. Woffington acted Sylvia there was not a more agreeable character on the stage ; she ravished both in the male and female dress, rendering even absurdities pleasing by the elegance of her appearance and the vivacity of her expression. (*Dram. Censor.*)

14. Venice Preserved. Jaffier = Barry : Pierre = Sparks : Belvidera = Mrs. Bellamy.

17. Macbeth = Barry : Lady Macbeth = Mrs. Woffington.

19. Theodosius = Smith : Varanes = Barry : Marcian = Sparks : Athanais = Mrs. Bellamy.

21. She wou'd and She wou'd not. Trappanti = Shuter : Don Manuel = Arthur : Hypolita = Mrs. Woffington.

22 and 24. All for Love. Antony = Barry : Ventidius = Sparks : Dolabella = Smith : Cleopatra = Mrs. Woffington : Octavia = Mrs. Bellamy.

25. Love for Love. Valentine = Smith : Ben = Shuter : Angelica = Mrs. Woffington.

Dec. 1. Henry 4th. Falstaff = Shuter : Hotspur = Barry.

3. Henry 5th = Barry :—his performance was enchanting, but he acted to a bad house ; his success however on the whole was great and the season a good one—Rich trusting less than usual to his Pantomimes. (*Wilkinson.*)

4. Double Gallant. Careless = Smith : Lady Dainty = Mrs. Woffington.

5. Towards furnishing the new wards in the Middlesex Hospital. Conscious Lovers. Young Bevil = Barry : Tom = Dyer : Myrtle = Smith : Sealand = Sparks : Cimberton = Arthur : Indiana = Mrs. Bellamy : Phillis = Mrs. Woffington :—an occasional Prologue by Mrs. Woffington, and an occasional Epilogue by Shuter.

11. Lady Jane Gray = Mrs. Woffington.

12. Orphan. Castalio = Barry : Chamont = Dyer : Polydore = Smith : Acasto = Sparks : Page = Miss Hallam : Monimia = Miss Nossiter, her 1st appearance this season :—Barry acted Castalio so excellently that he is the only one Wilkinson wished to remember.

15. (and 18) Zara. Zara = Miss Philips, her 1st appearance on any stage.

19. For bt. of Miss Pond. Miser. Lappet = Miss Pond, her 2d appearance on the stage.

27 and 29. *Romeo and Juliet* = Barry and Mrs. Bellamy :—they acted the parts 4 or 5 times.

Jan. 2. Mrs. Woffington acted *Mrs. Frail*.

6. *Country Lasses*. Modely = Dyer : Heartwell = Ridout : Freehold = Gibson : Sir John English = Arthur : Flora = Mrs. Hamilton : Aura = Mrs. Woffington :—acted several times.

12. *Italian Burletta* by the *Spiletta*—acted some few times.

15. Not acted 12 years, (acted March 14 1749) *Rival Queens*. Alexander = Barry : Clytus = Sparks : Lysimachus = Smith : Hephestion = Dyer : Roxana (with a new Epilogue) = Mrs. Woffington : Statira = Mrs. Bellamy :—this T. was revived with great pomp, and drew crowded audiences for several nights—Barry really appeared “himself the leading God”—(*Wilkinson*)—he looked, moved and acted the Hero and the Lover in a manner so superiour and elevated, that he charmed every audience and gave new life to a play, which had not been seen since the death of Delane—his address to Statira was soft and elegant, and his love ardently passionate—in the scene with Clytus, in his rage he was terrible, and in his penitence and remorse affecting—in his last distracting agony, his delirious laugh was wild and frantic, and his dying groan distressing. (*Davies.*)

Mrs. Woffington and Mrs. Bellamy were on very bad terms—Mrs. Woffington’s animosity was increased to the last degree by two superb dresses which Mrs. Bellamy had received from Paris; one of which she sported in this play—Mrs. Woffington one night fairly drove Statira off the stage, and stabbed her almost behind the scenes—the audience saw her

violence and testified their displeasure at it—another time the war of words proceeded so far in the Green-room, that Mrs. Woffington told Mrs. Bellamy it was well for her that she had a minister (meaning Mr. Fox) to supply her extravagance—to which Mrs. Bellamy retorted, that she was sorry *half the town* could not furnish Mrs. Woffington with an equal supply—the next summer Foote produced a little piece called the Green-room Squabble, or a Battle Royal between the Queen of Babylon and the Daughter of Darius. (*Mrs. Bellamy.*)

This was not the first time that this scene had been acted with real animosity—Mrs. Barry and Mrs. Boutell had a quarrel about a veil, which the former claimed for Roxana and the latter for Statira—this occasioned warm disputes behind the scenes, and when Mrs. Barry stabbed Statira, she struck with such force, that tho' the point of the dagger was blunted, it made its way through Mrs. Boutell's stays and entered about a quarter of an inch into the flesh—this accident made a great bustle in the house and alarmed the town—many different stories were told—some affirmed Mrs. Barry was jealous of Mrs. Boutell and Lord Rochester, which made them suppose she did it with design to destroy her; but by all that could be discovered on the strictest examination, it was only the Veil that these two Ladies contended for, and Mrs. Barry being warmed with anger, struck the dagger with less caution than at other times. (*Curll.*)

29. Provoked Husband. Lord Townly = Barry.

Feb. 3. Lady Jane Gray, with, never acted, the Englishman returned from Paris. Buck = Foote:

Crab = Sparks : Lord John = White : Macruthen (Buck's tutor) = Shuter : Racket and Tallyhoe (Buck's companions before he went to Paris) = Cushing and Costollo : Latitat = Dunstall : Lucinda = Mrs. Bellamy :—this Farce is a Sequel to the Englishman in Paris—Buck, who in the former piece was an unpolished Englishman, is now become a Frenchman in his manners—Sir John Buck is dead—he had appointed Crab as his executor, and guardian to Lucinda—he had left her £20,000 in case his son should refuse to marry her—Buck has no desire to marry Lucinda—and no inclination to pay the penalty—Lucinda invites Buck to Tea—after he has drunk a cup, she pretends that the Tea was poisoned—Buck is frightened—he resigns Lucinda—she marries Lord John—the trick, which Lucinda plays Buck is evidently taken from Mrs. Centlivre's Artifice—Foote seems to have stolen the rest of his Farce from Murphy—see D. L. April 3 1756.

5. Phædra and Hippolitus. Theseus = Clarke : Hippolitus = Smith : Phædra = Mrs. Woffington : Ismena = Miss Philips, 3d appearance.

9. Old Batchelor = Sparks : Fondlewife = Foote : Lætitia = Mrs. Bellamy :—with Englishman returned from Paris.

19. Fatal Marriage. Biron = Clarke :—rest as before.

23. Foote acted Brazen and Buck in his new Farce.

26. Not acted 10 years, King Lear. Lear = Barry, 1st time : * Edgar = Ryan : Kent = Sparks :

* He had acted Lear in May 1755 at Dublin.

Gloster = Ridout : Bastard = Smith : Gentleman Usher = Shuter : Cordelia = Miss Nossiter : Regan = Mrs. Hamilton : — acted 6 times — Barry was highly received—his figure was dignified and venerable ; his manner of speaking the curse impressive, and in the pathetic scenes he had infinite merit ; but his voice wanted that power and flexibility, which varied passion requires—(*Wilkinson and Davies*)—in the mad scenes, he started, took long and hasty steps, stared about him in a vague wild manner, but he could not with propriety represent the Old King out of his senses—Garrick in Lear was transformed into a weak old man, still retaining an air of royalty ; in the mad scenes his genius was remarkably distinguished ; he had no sudden starts, no violent gesticulation ; his movements were slow and feeble ; misery was depicted in his countenance ; he moved his head in the most deliberate manner ; his eyes were fixed ; or if they turned to any one near him, he made a pause, and fixed his look on the person after much delay ; his features at the same time telling what he was going to say before he uttered a word ; during the whole time he presented a scene of woe and misery, and a total alienation of mind from every idea, but that of his unkind daughters. (*Murphy.*)

Cooke says—“ the best judges, tho’ they allowed “ Barry was very impressive in some passages, considered Garrick’s performance as more perfect on “ the whole—this appears from the two following Epigrams, which were much talked of at that “ time.”

On the two Lears.

“ The town has found out different ways

“ To praise the different Lears :

“ To Barry they give loud huzzas ;

“ To Garrick——only tears.”

Another.

“ A King.—nay, *every inch a King* ;

“ Such Barry doth appear :

“ But Garrick’s quite a different thing ;

“ He’s *every inch King Lear*.”

Theo. Cibber, after quoting the first of the above Epigrams, adds—“ a pretty conceit ; but how if it
 “ is not quite true !—for ’tis as certain that Garrick
 “ has had other applauses besides tears ; as ’tis true,
 “ Barry, besides loud huzzas, has never failed to
 “ draw tears from many of his spectators—were it
 “ injurious to the author of this Epigram, to suppose
 “ he was a little hurt by Barry’s success ?—tho’ it
 “ may be difficult to say, who was the author ; yet
 “ to guess who was hurt most by Barry’s applause,
 “ cannot be a very hard matter to guess—permit
 “ me therefore to deliver to you a reply to the fore-
 “ mentioned Epigram—I believe it may fairly stand
 “ by the other, and is not the less poignant for its
 “ truth—

“ Criticks attend—and judge the rival Lears ;

“ Whilst each commands applause, and each

“ your tears :

“ Then own this truth—well he performs his

“ part

“ Who touches—even Garrick to the heart.”

* * “ I have had an Epigram sent me which I shall
“ venture to repeat—

“ When kingly Barry acts—the boxes ring
“ With echoing praise—‘ Ay, every inch a King.’
“ When Garrick dwindling whines—th’ assenting
“ house
“ Re-whispers aptly back—‘ a Mouse, a Mouse!’ ”

March 1 and 4. Double Dealer. Sir Paul Ply-
ant = Foote : Lady Plyant = Miss Nossiter.

8. Foote’s bt. Hamlet and Englishman returned
from Paris—Foote meant to have acted Polonius,
but he thought better of it, and gave up to Arthur
his usual part. (*Wilkinson.*)

18. Othello = Barry : Desdemona = Miss Nossiter,
1st time.

22. Barry’s bt. Not acted 30 years, Busiris.
Myron = Barry : Busiris = Ryan : Memnon = Smith :
Nicanor = Sparks : Rameses = Dyer : Mandane =
Miss Nossiter : Myris = Mrs. Hamilton :—original
Prologue by Smith—with Knights. Hartop = Foote :
Sir Gregory = Shuter.

23. Mrs. Woffington’s bt. Not acted 20 years,
(probably not 40 or 50) Ulysses. Ulysses = Clarke :
Telemachus = Smith : Penelope (with a new Epilo-
gue) = Mrs. Woffington :—with, never acted, Fren-
chified Lady never in Paris. Palamede = Dyer :
Rhodophil = Gibson : Melantha = Mrs. Woffington :
Doralice (wife to Rhodophil) = Mrs. Barrington :
—this F. is taken from the Comical Lovers, or from
Marriage a-la-Mode—the Comical Lovers consists of
2 of Dryden’s underplots—each of which is very
good—see Hay. Feb. 4 1707—Palamede returns to

Sicily, by his father's orders, for the purpose of marrying Melantha—she is an affected Lady, who is very fond of every thing French, and particularly of French phrases—Palamede makes love to Doralice—Rhodophil makes love to Melantha—at the conclusion, Palamede and Rhodophil agree not to invade each other's propriety—these scenes constitute the underplot of Marriage a-la-Mode—the other part of the Comical Lovers is taken from Secret Love—Celadon and Florimel fall in love with each other—they are both of a gay disposition—Celadon pays his addresses to Olinda and Sabina—Florimel, disguised as a man, gets them from him—at last they agree to be married, but to live rather as gallant and mistress, than as husband and wife—the Frenchified Lady was put together by Dell—Mrs. Woffington is said in the dedication to have met with extravagant applause—Melantha is so good a part, that it is a pity it should now be lost to the stage.

Busiris and Ulysses seem not to have been repeated.

25. Shuter's bt. Not acted 10 years, (acted April 15 1748) Wonder. Don Felix = Gibson: Col. Briton = Smith: Lissardo = Dyer: Gibby = Shuter: Don Lopez = Arthur: Don Pedro = Collins: Violante = Mrs. Woffington: Flora = Mrs. Pitt: Isabella = Mrs. Barrington: Inis = Mrs. Baker:—with Knights. Hartop = Shuter, 1st time:—Gibson was execrable in Felix. (*Wilkinson.*)

27. Ryan's bt. Theodosius. Marcian = Ryan:—with Englishman in Paris. Buck = Foote: Lucinda = Mrs. Dyer.

29. Miss Nossiter's bt. Provoked Husband. Lord Townly = Barry : Lady Townly = Miss Nossiter.

30. Mrs. Bellamy's bt. Mourning Bride. Osmyn = Barry : Almeria = Mrs. Bellamy : Zara = Mrs. Woffington :—with Taste. Lord Dupe = Shuter : Lady Pentweazel = Mr. Foote.

April 1. For bt. of Sparks. Recruiting Officer. Plume = Barry, 1st time : Kite = Sparks : Rose = Miss Nossiter.

3. Smith's bt. Siege of Damascus. Phocyas = Barry : Caled = Sparks : Abudah = Smith : Eudocia = Miss Nossiter :—with Taste. Lord Dupe = Collins : Lady Pentweazel = Mr. Shuter, 1st time.

5. Arthur's bt. Hamlet, with a Ballad Opera, written by Arthur, called the Tanner of York—see C. G. April 24 1730.

6. Mrs. Hamilton's bt. Distressed Mother. Orestes = Barry : Pyrrhus = Sparks : Andromache (with the Epilogue) = Mrs. Hamilton : Hermione = Mrs. Woffington :—with Honest Yorkshireman.

8. Dyer's bt. Macbeth. Macduff = Dyer :—with Frenchified Lady, 2d time.

20. Suspicious Husband.

22. Merchant of Venice, with Cheats of Scapin.

23. For bt. of Mrs. Barrington and Mrs. Vincent, Constant Couple. Lady Lurewell = Mrs. Vincent :—with Taste. Lady Pentweazel, at the desire of several persons of quality, by Mr. Worsdale.

24. Barry and Miss Nossiter acted Plume and Rose.

26. Mrs. Elmy's bt. Othello = Barry : Desdemona = Mrs. Elmy :—with Honest Yorkshireman.

27. Strategem. Archer = Smith—28. Wonder.

29. Clarke's bt. Alzira. Zamor = Clarke : Alzira = Mrs. Bellamy :—with, not acted 10 years, Duke and no Duke. Trappolin = Shuter.

May 3. For bt. of Miss Philips. Mourning Bride. Osmyn = Smith : Zara = Miss Philips, 4th appearance.

6. Collins played the Miser for his bt.—the Theatrical Examiner in 1757 says—"Collins is no bad comedian in the low cast ; he is the best Miser I have seen."

7. For bt. of Dunstall and Costollo. Henry 5th = Smith :—with Englishman in Paris. Buck = Foote.

8. For bt. of Mrs. Mayo. Provoked Husband. Lord Townly = Ryan : Lady Townly = Mrs. Mayo, her 1st appearance on any stage.

17. As you like it.

24. Confederacy. Mrs. Amlet = Mrs. Pitt.

25. Constant Couple. Sir Harry (with a minuet in character) = Mrs. Woffington : Beau Clincher = Shuter : Lady Lurewell = Mrs. Hamilton :—with Orpheus and Eurydice—last play. (*Bills from B. M.*)

D. L. 1756-1757,

Sept. 18. Busy Body. Charles = Ross : Miranda = Miss Macklin, 1st time :—with Anatomist.

21. Richard 3d = Mossop, 1st appearance for 2 years.

23. Suspicious Husband. Ranger = Garrick.

25. Mossop acted Wolsey——28. Fair Quaker.

Oct. 1. Merope. Dorilas = Holland—5. Relapse.

7. Garrick acted Archer.

9. (11-12) Romeo and Juliet. Romeo = Garrick : Juliet = Miss Pritchard, being her 1st appearance : Lady Capulet = Mrs. Pritchard :—Miss Pritchard's was a most remarkable first appearance—the partiality of the public for her mother—Garrick's patronage and tuition, her own beautiful face, which was fascinating to a degree, had all great attraction—Mrs. Pritchard, as Lady Capulet, leading in her daughter as Juliet, the distress of the young lady, the good wishes and tenderness of the town, all combined, made an affecting scene—but that partiality dwindled away in the early part of the season——her 2d character was Lady Betty Modish, in which Mrs. Pritchard had been often seen and was incomparable, in spite of her person—but the daughter wanted the mother's soul, her feeling, her fire, her whim, her imagination. (*Wilkinson.*)

13. Not acted 12 years, Gamester. Young Valere = Palmer : Hector = Yates : Sir Thomas Valere = Berry : Lovewell = Havard : Angelica = Miss Macklin : Lady Wealthy = Mrs. Pritchard : Mrs. Security = Mrs. Macklin :—acted but once.

14. Old Batchelor. Fondlewife = Foote : Bellmour = Palmer : Sir Joseph Wittol = Woodward : Bluff = Yates : Lætitia = Mrs. Pritchard :—rest omitted—with Englishman in Paris. Buck = Foote.

16. Macbeth = Mossop : Macduff = Havard.

19. Much ado. Benedick = Garrick.

21. Mrs. Glen made her 1st appearance at D. L. in Lady Townly.

23. (and 25) Careless Husband. Lord Foppington = Woodward : Lord Morelove = Palmer : Lady Betty Modish = Miss Pritchard, 1st time : Lady Easy = Mrs. Pritchard : Edging = Mrs. Clive :—rest omitted.

27. Revenge. Zanga = Mossop : Alonzo is omitted : Carlos = Holland : Leonora = Miss Haughton.

28. King Lear—with restorations from Shakspeare. Lear = Garrick : Cordelia = Mrs. Davies : —the alteration of King Lear which Garrick made at this time, probably did not differ materially from King Lear as published by Bell in 1772 or 1773 from the Prompt-book of D. L.—his restorations from Shakspeare do him great credit as far as they go ; he has however removed but half of the filth with which Tate had disfigured Shakspeare — Garrick should have remembered his friend Hamlet's advice to the players—

1st Player—I hope we have reform'd that indifferently with us.

Hamlet—Reform it altogether.

In 1747 a sensible pamphlet was published, called an Examen of the Suspicious Husband, with a word of advice to Garrick—the writer makes some very good observations on Garrick's performance of Lear, and adds—“ in the first place, why will you do “ so great an injury to Shakspeare, as to perform “ Tate's execrable alteration of him ?—read and con-

“sider the two plays seriously, and then make the
 “public and the memory of the authors some amends,
 “by giving us Lear in the Original, Fool and all—
 “(Macklin or Chapman will play it well) * * * *
 “it can be no mitigation of your fault, to plead that
 “Tate has seduced you; tho’ you are not the prin-
 “cipal, you are accessory to the murder, and will be
 “brought in guilty—how can you keep your coun-
 “tenance in the 5th act, when you come to ‘the
 “spheres stopping their course, the sun making halt;
 “and the winds bearing on their rosy wings, that
 “Cordelia is a Queen!’” &c.—this nonsense, which
 is here so justly reprobated, has not only been re-
 tained by Garrick and Kemble, but even by Colman.

29. Not acted 6 years, Double Dealer. Mask-
 well = Mossop : Sir Paul Plyant = Foote : Brisk =
 Woodward : Careless = Palmer : Lady Touchwood
 = Mrs. Pritchard : Lady Froth = Mrs. Clive : Lady
 Plyant = Miss Barton, her 1st appearance there :—
 rest omitted.

Nov. 1. Double Dealer——3. Hamlet = Garrick.

4. Tamerlane. Bajazet = Mossop.

6. Not acted 14 years, Wonder. Don Felix =
 Garrick, 1st time : Lissardo = Woodward : Col.
 Briton = Palmer : Violante = Miss Macklin : Flora
 = Mrs. Clive :—acted 19 times—Felix proved a
 favourite character with Garrick, which he fre-
 quently acted till he left the stage.

10. Wonder, and Old Man taught Wisdom. Cou-
 pee = Yates : Miss Lucy = Miss Barton.

11. Conscious Lovers and ditto.

12. Oronooko and Englishman in Paris. Buck =
 Woodward.

17. Mourning Bride. Osmyn = Mossop, 1st time : Zara = Mrs. Pritchard : Almeria = Miss Macklin.

18. Rehearsal. Bayes = Garrick.

19. Measure for Measure. Duke = Mossop : Lucio = Woodward : Isabella = Mrs. Cibber.

23. Fair Penitent. Lothario = Garrick : Horatio = Mossop : Calista = Mrs. Cibber.

24 and 26. Comus = Mossop : Elder Brother = Holland : 1st Spirit = Ross : Lady = Mrs. Cibber : Euphrosyne = Mrs. Clive.

29. Much ado. Benedick = Garrick : Beatrice = Miss Pritchard, 1st time :—with, acted but once for 6 years, Damon and Phillida. Damon = Miss Macklin : Cimon = Yates : Phillida = Miss Young.

Dec. 3. Merope, with, never acted, Lilliput. Gulliver = Mr. Bransby : Lord Flimnap = Master Cautherley : Bolgolam (an admiral) = Master Simpson : Fripperel (a coxcomb) = Master Largeau : Lalcon (Gulliver's keeper) = Miss Pope : Lady Flimnap = Miss Simpson : Toadel = Miss Matthews :—Lady Flimnap makes love to Gulliver—he slights her—she pretends that Gulliver wanted to seduce her—an intrigue of Lord Flimnap's is discovered—the husband and wife agree to live on fashionable terms—neither of them is to interfere with the amours of the other party—this trifle in one act was written by Garrick—of course it is founded on Gulliver's travels—it was excellently performed by the children—the Editor of the B. D. says—“ this piece was planned, written, and got up in a month, and given to Woodward for his benefit”—he has evidently con-

founded Lilliput with the Male Coquette——see Woodward's bt. March 24.

9. Comus. Lady = Mrs. Davies :—Mrs. Cibber was ill.

10. Every Man in his Humour. Kately = Garrick : Master Stephen = Blakes.

11. Not acted 12 years, Cato. Cato = Mossop : Juba = Ross : Syphax = Berry : Sempronius = Havard : Portius = Davies : Marcus = Holland : Marcia = Miss Pritchard : Lucia = Mrs. Davies :—repeated on the 14th.

13. Hamlet = Garrick : Osrick = Palmer : Polonius is omitted.

15. Not acted 20 years, (acted April 28 1747) Amphitryon. Jupiter = Ross : Sosia = Woodward : Mercury = Palmer : Alcmena = Mrs. Yates, late Mrs. Graham : Phædra = Mrs. Clive : Bromia = Mrs. Macklin :—with a Prologue——acted 11 times—some slight alterations were made by Dr. Hawksworth.

17. Garrick acted Lord Chalkstone.

18. For General Lying in Hospital. Much ado, and Old Man taught Wisdom.

27. Recruiting Officer. Plume = Palmer : Brazen = Woodward.

30. Measure for Measure. Isabella = Mrs. Pritchard.

Jan. 2. Inconstant.

4. Richard 3d = Mossop : Duke of York = Master Cautherly.

5. Amphitryon = Havard : Gripus = Yates.

6. Wonder. Don Lopez = Phillips : Don Pedro = Blakes : Flora = Miss Minors.

10. Measure for Measure. Isabella = Miss Pritchard.

11. Conscious Lovers. Indiana = Miss Macklin.

12. Woodward's bt. Every Man in his Humour.

18. Orphan. Castalio = Ross : Chamont = Garrick : Polydore = Holland : Monimia = Mrs. Cibber : —Garrick was prevented from acting by a sudden indisposition.

19. Measure for Measure. Isabella = Mrs. Cibber.

20. Eliza—acted 3 or 4 times—this is a contemptible Opera in 3 acts—the D. P. are—Britannia—Peace—Liberty—Genius of England—*Neptune*, &c.—the scene lies in the counties of Kent and Essex—in the last act there is a representation of the destruction of the Spanish Armada by the English fleet—Queen Elizabeth gives the title to the piece, but she does not make her appearance.

22. Merope, with, never acted, Reprisal, or the Tars of Old England. Champignon (commander of a French frigate) = Blakes : Oclabber (an Irishman) = Yates : Maclaymore (a Scotchman) = Johnston : Heartly (a gentleman of Dorsetshire) = Usher : Brush (his servant) = Palmer : Lyon = Jefferson : Haulyard (a midshipman) = Beard : Block (a sailor) = Woodward : Harriet = Miss Macklin :—acted several times—Scene, on board a French ship lying at anchor on the coast of Normandy—Heartly and Harriet are mutually in love—as they were sailing in a pleasure boat, they were taken prisoners by Champignon, notwithstanding that no declaration of war had been made—Oclabber and Maclaymore are officers under Champignon—they disapprove of his conduct and assist Heartly in making his escape—Lyon, who

is the lieutenant of an English man of war, boards Champignon's ship, and sets all to rights—this F. was written by Smollet—it has considerable merit, but it is better calculated for representation than perusal, and for the amusement of the gallery than the pit—it is a very illiberal attack on the French.

24. Earl of Essex. Rutland = Mrs. Cibber.

26. Chances. Don John = Garrick : 2d Constan-
tia = Miss Haughton.

27. Zara. Lusignan = Garrick : Osman = Mossop :
Zara = Mrs. Cibber.

Feb. 5. Cato, with, never acted, the Author. Cadwallader = Foote : Young Cape = Ross : Vamp (a bookseller) = Yates : Sprightly = Usher : Governor Cape = Bransby : Mrs. Cadwallader = Mrs. Clive : Arabella (sister to Cadwallader) = Miss Barton :—Young Cape believes his father to be dead—he had turned Author to support himself—he is in love with Arabella, but has little or no hopes of obtaining her brother's consent to their union—Cadwallader is very proud of his pedigree—Mrs. Cadwallader is a fool—at the conclusion, Governor Cape discovers himself to be Young Cape's father—Young Cape marries Arabella—this is a very good F. by Foote—it was admirably acted, and had a great run—Mrs. Clive was not inferiour to Foote—Cadwallader was meant for Mr. Apreece, a gentleman of family and fortune with whom Foote was very intimate—a circumstance which was so far from restraining the wantonness of Foote's pen, that it only served to give him the readiest means of finishing his picture with the greatest exactness—Foote took care to have Mr. Apreece as one of the audience—that gentleman at first joined

in the general laugh at his own portrait—but at last the joke became so serious, that he applied to the Lord Chamberlain, and obtained the suppression of the piece. (*Cooke.*)

9. Mourning Bride. Zara = Miss Rosco, her 1st appearance on any stage:—she seems not to have acted a 2d time at D. L.—see Irish Stage, C. S. 1759-1760.

23. Foote's bt. Not acted 12 years, Spanish Fryar. Dominic = Berry: Gomez = Foote: Torrismond = Ross: Bertran = Austin, 1st appearance: Lorenzo = Palmer: Queen = Mrs. Yates: Elvira = Miss Macklin:—with Author.

25. Macbeth = Mossop——26. Spanish Fryar.

28. Oronooko = Holland: Aboan = Austin: Imoinda = Mrs. Cibber: Widow = Mrs. Macklin.

March 1. Measure for Measure. Isabella = Mrs. Cibber.

3. Provoked Wife. Sir John and Lady Brute = Garrick and Mrs. Cibber.

7. Garrick acted Abel Drugger.

8. Orphan. Chamont = Garrick: Page = Master Cauthery.

21. Mrs. Cibber's bt. Jane Shore. Hastings = Garrick: Shore = Mossop: Jane Shore = Mrs. Pritchard: Alicia = Mrs. Cibber:—with Englishman in Paris. Buck = Woodward.

22. Mrs. Pritchard's bt. Rule a Wife. Leon = Garrick: Estifania = Mrs. Pritchard:—with Apprentice.

24. Woodward's bt. Winter's Tale. Leontes = Garrick:—with, never acted, the Modern Fine Gentleman, or 1757. Daffodil = Woodward: Tukely =

Palmer : Dizzy = Yates : Sophia = Miss Macklin : Arabella = Miss Minors : Mrs. Dotterel = Miss Barton : Widow Damply = Mrs. Cross : Lady Fanny Pewit = Mrs. Bradshaw :—the Modern Fine Gentleman is Daffodil—he had made love to all the women in the piece—but without having a passion for any one of them—he is much more fond of the reputation of an amour than the reality of it—Mrs. Dotterel visits him at his lodgings—but Daffodil, instead of making use of the opportunity, is impatient for some person to enter—in the 2d act, he receives a letter of invitation to meet a lady in the Park at 7 in the evening—Tukely meets him disguised as a woman—all the ladies are within hearing—Daffodil is completely exposed—he sneaks off—Sophia and Tukely are united—this is a moderate F. by Garrick—it was plan'd, written and acted in less than a month—no very difficult task, as the character of Daffodil is in a great degree stolen from that of Capt. Spark in the Universal Gallant—see D. L. Feb. 10 1735—Murphy says Woodward acted admirably—when this F. was performed for the 2d time, it was called the Male Coquette—see Dec. 3 1757.

26. Mossop's bt. Zara and Lethe.

28. Mrs. Clive's bt. Wonder and Author.

31. Beard's bt. Every Man in his Humour, and Englishman in Paris. Buck (with original Prologue) = Foote.

April 2. Miss Macklin's bt. Provoked Husband. Lord Townly = Garrick, 1st time for 10 years : Lady Townly = Miss Macklin : Lady Wronghead = Mrs. Macklin : Lady Grace = Miss Haughton :—with Knights. Hartop = Foote : Sir Gregory Gazette = Yates :—with original Prologue.

11. Beggar's Opera. Macheath = Beard : Polly = Miss Macklin : Lucy = Mrs. Clive.

13. For bt. of Ross. Suspicious Husband. Ranger = Garrick : Frankly = Ross :—with Author. Cadwallader = Yates.

14. For bt. of Yates. Provoked Husband. Lord Townly = Garrick : Sir Francis = Yates : Lady Townly = Mrs. Yates, 1st time :—with Author. Cadwallader = Yates.

16. Macbeth = Mossop.

18. Miss Pritchard's bt. Orphan. Chamont = Garrick : Monimia = Miss Pritchard, 1st time :—with Catherine and Petruchio—an Epilogue by Mrs. and Miss Pritchard.

20. Merchant of Venice. Shylock = Yates : Portia = Mrs. Clive.

25. Mrs. Davies acted Jane Shore for her bt.

26. Holland's bt. Venice Preserved. Jaffier = Holland, 1st time : Pierre = Mossop : Belvidera = Mrs. Cibber.

28. Holland acted Romeo, and Miss Pritchard Juliet.

29. Careless Husband. Lady Betty Modish = Mrs. Pritchard : Lady Easy = Mrs. Davies :—Mrs. Pritchard is perhaps a mistake for Miss Pritchard.

30. For bt. of Mr. Pritchard. Creusa. Aletes = Garrick : — with, never acted, Tamer Tamed—Palmer — Yates — Miss Pritchard—they probably acted Petruchio—Jaques and Maria—this Farce was taken from Woman's Prize, or the Tamer Tamed, a Comedy written by Fletcher without the assistance of Beaumont—it is a sort of Sequel to the Taming of a Shrew—Petruchio, after the death of Katharine,

marries Maria for his second wife—on the wedding night Maria barricades herself in her chamber, and refuses Petruchio admittance—several City Wives and Country Wives come to her assistance—her cousin, Bianca, is commander in chief—Petruchio is forced to give his consent to certain articles—Maria still holds out as to the main point—Petruchio pretends to be taken ill—Maria affects to think he has the plague—she orders the doors to be locked up—in the 4th act, she pretends to be angry at having been kept from him—he says he will travel—she approves of his intention—in the last act, he is brought in in a coffin—Maria is told that he is dead—she enters in black—she says that she grieves, not for Petruchio's death, but for the folly of which he was guilty when alive—Petruchio starts up in his coffin—Maria having tamed the Tamer, promises obedience for the future—there is an important underplot—Rowland and Livia, Maria's sister, are mutually in love—her father Petronius, wants her to marry a rich old man, called Moroso—in order to blind Moroso, she slights Rowland—Rowland is so offended, that he forswears not only Livia, but all womankind—in the last act, she pretends to be dying—she desires to have a release from Rowland of her vows to him—he signs a paper to that effect, as he supposes—Petronius and Moroso subscribe it as witnesses—the paper proves to be a contract between Rowland and Livia—and the play ends with their marriage—Jaques, Petruchio's servant, is a good comic character—Woman's Prize was revived, soon after the Restoration, both by Rhodes' Company and by the old actors—it is a good play, but Fletcher's Petruchio wants the spirit with which

Shakspeare has drawn the character—in the Farce, the underplot was in all probability omitted.

May 2. For bt. of Burton and Phillips. Not acted 6 years, Bold Stroke for a Wife. Feignwell = Woodward: Obediah Prim = Taswell: Freeman = Palmer: Anne Lovely = Miss Macklin: Mrs. Prim = Mrs. Macklin:—with Tamer Tamed.

3. Hamlet = Holland, with Lying Valet = Yates.

6. Conscious Lovers and Oracle. Fairy Queen = Miss Pope.

9. Richard 3d = Mossop:—with, not acted 16 years, Toyshop.

11. For the Marine Society. Suspicious Husband. Ranger = Garrick:—with, Britannia and the Prologue.

14. Earl of Essex. Essex = Ross:—with Toyshop. Toyman = Burton: Old Man = Taswell: Ladies = Miss Mills, Mrs. Bradshaw and Miss Hippisley.

20. Measure for Measure. Isabella = Miss Pritchard:—Mrs. Pritchard is said to have played Isabella once and Miss Pritchard twice—it is not very likely that they should both have acted a part, which neither of them could act, except when Mrs. Cibber was ill.

23. London Merchant. George Barnwell = Holland.

31. Garrick acted Lusignan and Lord Chalkstone—last bill. (*Bills from B. M.*)

Garrick acted Ranger 5 times—Hamlet 3—Archer 3—Romeo 7—Benedick 7—Lear 2—Brute 3—Felix 19—Bayes 1—Lothario 1—Kitely 5—Lord Chalkstone 10—Don John 2—Lusignan 5—Abel Drugger

2—Chamont 2—Hastings 2—Leon 1—Leontes 2—
Lord Townly 2—Aletes 2.

C. G. 1756-1757.

Sept. 20. Merry Wives——22. Beggar's Opera.

24. Miser = Shuter : Lappet = Mrs. Green, her 1st
appearance for 2 years.

27. Funeral——29. Stratagem.

Oct. 1. Way of the World.

4. Romeo and Juliet = Barry and Miss Nossiter.

6. Macbeth = Barry : Lady Macbeth—Mrs. Woffington.

8. Henry 4th. Falstaff = Shuter : Hotspur = Barry.

11. Othello = Barry : Desdemona = Miss Nossiter :
with Englishman returned from Paris. Buck = Dyer :
Lucinda = Miss Nossiter.

13. Miss Nossiter acted Monimia.

12. Nonjuror——14. Wonder——15. King Lear.

18. Double Dealer. Lady Froth = Mrs. Green.

19. Country Lasses——20. Committee.

21. Love for Love. Valentine = Smith : Ben =
Shuter : Mrs. Frail = Mrs. Woffington : Miss Prue
= Mrs. Green : Angelica = Mrs. Hamilton.

22. Mrs. Woffington acted Sir Harry Wildair.

23. Spanish Fryar—see April 8 1755.

25. Rival Queens. Statira = Miss Nossiter.

26. Merchant of Venice.

27. Earl of Essex = Barry : Rutland = Miss Nossiter.

28. Double Gallant. Lady Dainty = Mrs. Woffington : Lady Sadlife = Mrs. Hamilton.

30. Theodosius. Athanais = Miss Nossiter, 1st time.

Nov. 1. Phædra and Hippolitus. Ismena = Miss Condill, 2d appearance on any stage :—rest as Feb. 5 1756.

4. Tamerlane = Sparks : Bajazet = Barry : Moneses = Ryan : Axalla = Smith : Arpasia = Mrs. Hamilton.

11. Suspicious Husband.

13. Provoked Husband. Lord and Lady Townly = Barry and Mrs. Woffington.

16. Confederacy——17. Fatal Marriage.

18. (and 20) Othello. Desdemona = Young Gentlewoman, 1st appearance.

22. As you like it. Orlando = Smith : Jaques = Sparks : Audrey = Mrs. Pitt.

27. All for Love.

Dec. 1. Inconstant, as before.

10. Never acted there, Humorous Lieutenant. Demetrius = Barry : Humorous Lieutenant = Shuter : Leontius = Sparks : King = Ridout : Menippus = Costollo : Gentlemen Ushers = Arthur and Dunstall : Celia = Mrs. Woffington : Leucippe = Mrs. Pitt :—acted about 8 times—the Theatrical Examiner in 1757 says, that Mrs. Woffington and Mrs. Pitt acted very well, but that Barry rather failed in Demetrius—Wilkes in 1759 tells us that Barry, in all the scenes

with Celia, whether representing tenderness, jealousy, or despondency, was just and pleasing.

20. Provoked Husband, with Taste. Lady Pentweazel = Mr. Shuter.

Jan. 5. (and 7) Distressed Mother. Orestes = Barry : Pyrrhus = Sparks : Andromache = Mrs. Woffington : Hermione = Mrs. Gregory, her 1st appearance there for 3 years :—her fame had encreased much in Ireland ; her Hermione was in some scenes very capital ; but her Calista did the most for her. (*Wilkinson.*)

8. (and 10) Not acted 4 years, Refusal. Sir Gilbert Wrangle = Arthur : Frankly = Dyer : Granger = Smith : Charlotte = Mrs. Woffington : — rest omitted.

14. Mourning Bride. Osmyn = Barry : King = Sparks : Garcia = Dyer : Almeria = Mrs. Woffington : Zara = Mrs. Gregory.

27. Richard 3d = Barry, his 1st appearance in that character : Henry 6th = Ryan : Buckingham = Sparks : Duke of York = Miss Hallam : Lady Anne = Miss Nossiter : Queen = Mrs. Woffington :—Barry acted Richard about 4 times, but he was lamentably deficient in every point ; which occasioned no little exultation to Garrick. (*Wilkinson.*)

28. Not acted 10 years, Wit without Money. Valentine = Smith : Francisco = Ridout : Shorthose = Shuter : Lance = Arthur : Lovegood = Dunstall : Roger = Costollo : Widow = Mrs. Hamilton : Isabella = Mrs. Barrington : Lucy = Miss Sledge, her 1st appearance on any stage :—acted about 6 times.

Feb. 9. Twin Rivals. Elder Wou'dbe = Clarke, his

1st appearance in Comedy: Younger Wou'dbe = Dyer : Trueman = Smith : Aurelia = Mrs. Woffington:—with Frenchified Lady—this F. was acted about 8 times in the course of the season.

15. Twin Rivals. Teague = Barrington : Alderman = Arthur.

16. Hamlet = Barry : 1st Gravedigger = Shuter.

19. Not acted 20 years, Rover. (acted Nov. 9 1748) Wilmore = Smith : Ned Blunt = Shuter : Belleville = Ridout : Frederick = Clarke : Antonio = Dyer : Pedro = Anderson : Sancho = Collins : Page = Miss Hallam : Hellena = Mrs. Woffington : Angellica = Mrs. Hamilton : Florinda = Mrs. Elmy:—acted about 10 times—Wilkinson says Ned Blunt actually undressed to his drawers—he adds, that this Comedy and Wit without Money were revived with considerable expense.

21. Not acted 4 years, Fair Penitent. Horatio = Barry : Lothario = Smith, 1st time : Sciolto = Sparks : Altamont = Dyer : Calista = Mrs. Gregory : Lavinia = Mrs. Elmy.

March 14. Never acted, Douglas. Norval = Barry : Stranger = Sparks : Glenalvon = Smith : Lord Randolph = Ridout : Lady Randolph = Mrs. Woffington : Anna = Mrs. Vincent:—Barry's performance of Norval was good, but his figure was too much for that of the stripling, and he looked the worse for having decorated the simple shepherd in a rich puckered white satin shape—Mrs. Woffington was not suited to Lady Randolph—and Sparks was little more than tolerable in the Stranger. (*Wilkinson.*)

Douglas came out at Edinburgh Dec. 14 1756. Norval = Digges : Stranger = Hayman : Glenalvon =

Love : Lord Randolph = Younger : Lady Randolph = Mrs. Ward : Anna = Mrs. Hopkins :—Lady Randolph was originally called Lady Bernard, the name was changed when the play came out at C. G.—this T., which is by far the best that has been written since the days of Rowe, did not for a considerable time meet with that general approbation which it at present enjoys—Garrick, tho' it was very powerfully recommended to him, refused to act it, which will always be remembered to the disgrace of his judgment—Wilkinson acknowledges that he did not expect to see it turn out so great a favourite as it has proved, and elsewhere he calls it a heavy Tragedy—But Gray the Poet in a letter to Horace Walpole Aug. 1757 says—“ I am greatly struck with Douglas ; “ the author seems to me to have retrieved the true “ language of the stage, which has been lost for these “ 100 years ; and there is one scene (between Lady “ Randolph and the Stranger) so masterly, that it “ strikes me blind to all its defects”——Gray considers these defects as numerous, but he does not attempt to point them out—there seem to be but two, and those not very material—Lady Randolph in the first scene relates the secret transactions of her life to Anna ; this is certainly the least artificial mode of letting the audience into the plot—Norval's account of the manner, in which he learnt the art of war, is natural and well written, but the plot ought not to stand still so late in a play as the 4th act——the natural language, which recommended this T. to Gray, was perhaps the very circumstance which disgusted Garrick—there is some similarity of plot between Merope and Douglas—Garrick

seems to have been very fond of Merope, even after he had ceased to act in it—if he approved of the language of Merope, he could not relish that of Douglas—Murphy says that Garrick's reasons for rejecting Douglas never transpired—"There needs
 "no Ghost come from the grave to tell us" what his principal reason for rejecting both Douglas and Cleone was—these Tragedies were so written, that let Garrick play what part he would, Mrs. Cibber would certainly have beaten him out of the field—Victor, tho' partial to Garrick, observes "a Tragedy
 "to please him must have in it a striking character,
 "and one that stands forth from the rest—that he
 "takes to himself"—Garrick would probably not have been vastly pleased with this remark; yet Victor has ventured to print it in his Original Letters (p. 337) which are dedicated to Garrick.

Excellent however as the Tragedy of Douglas is, it owes its present popularity in a great degree to Mrs. Crawford and Mrs. Siddons, one of whom brought it into repute and the other kept it so—the Epilogue was spoken by Barry—

"An Epilogue I ask'd; but not one word
 "Our bard would write! He vows 'tis most
 "absurd,
 "With Comic Wit to contradict the strain
 "Of Tragedy, and make your sorrows vain," &c.

How much more sensible this, than the celebrated Epilogue to the Distressed Mother, which turned all that had preceded into ridicule!

Douglas was written by the Rev. John Home and was productive of very serious consequences to the

author : the Presbytery of Scotland had always been violent in their opposition to the stage, they considered it as a serious crime for a person in orders to be seen in a playhouse, and were filled with indignation and astonishment when they found that a Clergyman of their Church had presumed to write a Tragedy and have it acted—they proceeded immediately to the strongest measures ; they summoned before them such members of their community as had dared to be seen within the doors of a theatre, publicly censured them, and suspended one for a time from his office—the author, who was minister at Athelstonford, was cited to appear before his own Presbytery at Haddington—after some little delay he thought it expedient to resign his cure, which seems to have put a stop to the proceedings against him—but tho' Home did not choose to face the Presbytery on his own account, he did not neglect the defence of his friend Carlyle, who had been summoned to answer for the high crime and misdemeanour of attending the theatre—he had interest to get himself elected a Lay Elder—this gave him a right to speak in the Synod, and he defended the cause of his friend with great firmness—he declared that if there was any fault, it lay not at the door of the defendant, but at his own, with whom the crime had originated—he concluded with saying (from Virgil)

“ *Me, me : adsum qui feci ; in me convertite
“ ferrum.”*

Carlyle received a severe reprimand, and was forced to express his sorrow for the offence he had given—the play itself was censured as a blasphemous

production—two single lines in the parts of the Stranger and Glenalvon were particularly objected to—the author very properly suppressed them, and they never appeared in the play when printed.

Sheridan, Manager of the Dublin theatre sent over to Home in London, before the conclusion of 1757, a gold medal of ten guineas value, with an inscription acknowledging his singular merit in having enriched the English stage with the Tragedy of Douglas. (*See Jackson's History of the Scottish Stage.*)

The persecution which Home had met with, recommended him to the notice of Lord Bute, and through him to the patronage of the Prince of Wales.

Heliodorus, the author of the celebrated Romance called *Æthiopica*, is said to have been compelled by a Synod, either to give up his work to be burnt, or to quit his Bishoprick—he chose the latter—this story would make a good parallel to Home and Douglas, but it is considered by many learned men as not deserving of credit.

March 21. Barry's bt. King Lear = Barry : Cordelia = Miss Nossiter :—with Honest Yorkshireman. Squire Sapskull = Shuter : Arabella = Mrs. Chambers : Combrush = Mrs. Green :—rest omitted.

22. Smith's bt. Hamlet = Smith, 1st time :—No building on the stage.

24. Mrs. Woffington's bt. Fair Penitent. Lothario = Mrs. Woffington, 1st time :—with Frenchified Lady by Mrs. Woffington :—Wilkinson says, she did not do herself any credit by acting Lothario.

26. Mrs. Gregory's bt. Macbeth = Barry : Lady

Macbeth = Mrs. Gregory :—with (never acted there) Catharine and Petruchio. Petruchio = Shuter : Catharine = Mrs. Gregory.

28. Miss Nossiter's bt. Rival Queens and Frenchified Lady.

29. Ryan's bt. Constant Couple. Sir Harry = Mrs. Woffington : Standard = Ryan : Parly = Mrs. Pitt :—with Englishman returned from Paris.

31. For bt. of Sparks. Mourning Bride. Almeria = Mrs. Bellamy, being her 1st appearance since her late indisposition :—with School boy—the only time Mrs. Bellamy acted this season.

April 13. Dyer acted Macheath for his bt.

15. Mrs. Hamilton's bt. Provoked Husband. Lord Townly = Barry : Lady Townly = Mrs. Hamilton :—with Catharine and Petruchio. Catharine = Mrs. Hamilton.

18. Shuter's bt. Committee. Teague, with songs, = Shuter, 1st time : Ruth = Mrs. Woffington :—with Lethe. Old Man and Lord Chalkstone = Shuter : Fine Gentleman by a person who never appeared : (Wilkinson) Fine Lady = Mrs. Green.

21. Mrs. Elmy's bt. All for Love, with Catharine and Petruchio by Mrs. Hamilton and Shuter.

22. For bt. of Barrington and Mrs. Lampe. Fair Penitent. Lothario = Mrs. Woffington, 2d time :—with Double Disappointment.

25. Clarke's bt. Orphan. Chamont = Clarke :—rest as Dec. 12 1755.

26. Recruiting Officer. Plume = Smith : Brazen = Dyer : Bullock = Dunstall : Sylvia = Mrs. Woffington : Rose = Mrs. Dyer :—with Duke and no Duke. Trappolin = Shuter.

27. Humorous Lieutenant. Celia = Mrs. Woffington.

28. Douglas, 9th and last time.

29. Bencraft's bt. Rival Queens, with Lethe—there are no characters in the bill for the Farce ; but this was no doubt Wilkinson's 2d performance of the Fine Gentleman.

30. Strategem. Archer = Smith : Scrub = Shuter : Mrs. Sullen = Mrs. Woffington.

May 2. Refusal, 4th or 5th time.

3. As you like it. Touchstone = Collins : Rosalind = Mrs. Woffington :—this proved to be her last appearance on the stage—Wilkinson says it was on May the 17th that she acted Rosalind, which is evidently a mistake—the Compiler of the bills in the British Museum says the Queen in Hamlet on May the 4th was Mrs. Woffington's last part—but he had not read Wilkinson's Memoirs with attention, and does not notice that Wilkinson was the person who acted for Shuter's bt.—Mrs. Woffington's name was in the *first* bills for several benefits, but she did not act—a bill of this description probably led Wilkinson astray.

6. Twin Rivals. Aurelia = Mrs. Hamilton.

9. Love for Love. Mrs. Frail = Mrs. Barrington.

10. Rover. Hellena = Mrs. Vincent.

11. Way of the World. Millamant = Mrs. Hamilton.

12. Country Lasses. Aura = Mrs. Vincent.

13. Wonder. Violante = Mrs. Dyer.

16. Conscious Lovers. Young Bevil = Smith, 1st time.

17. Earl of Essex. (Perhaps changed from As you like it.)

18. Confederacy. Clarissa = Mrs. Dyer.

25. For bt. of Cibber Jun. Provoked Husband. Lord Townly = Barry: Sir Francis Wronghead = Cibber Jun., 1st appearance on that stage for 2 years: Lady Townly = Mrs. Hamilton:—with Lethe. Fine Gentleman = Cibber Jun., 1st time:—with an Epilogue by Nobody.

27. For bt. of Morgan, the oldest Actor in England. Beggar's Opera and School boy. Master Johnny = Shuter: Major Rakish = Morgan, being his 1st appearance on the stage these 10 years:—last play—(*Bills from B. M.*)

The Young Gentlewoman, who made her 1st appearance in Desdemona Nov. 18, was Mrs. Stot, afterwards Mrs. Lessingham—but she quickly retired and did not appear again for a considerable time.

The person who acted in Lethe for Shuter's bt. was Tate Wilkinson, to whose Memoirs we are so much obliged—he was then very young, and that was his 1st appearance on the stage in any part of importance—Dr. Wilkinson his father was a popular Preacher at the Chapel of the Savoy, who presuming on the supposed privileges of the place and being in want of money, boldly continued to grant Licenses for Marriage in open defiance of the Marriage Act, which had lately passed—among other persons married at the Savoy were Vernon the Singer, and Miss Poitier, both of D. L.—Garrick, whom this business did not in the least concern, most officiously interfered, and, through the means of his brother, in-

formed government of the circumstance—for this and similar acts of imprudence, Dr. Wilkinson was sentenced to be transported.

Young Wilkinson, who had an early passion for the stage, and who had in private exercised those talents for Mimickry, which he possessed in a superiour degree, in his distress offered himself to Rich for an engagement—after rehearsing several speeches from Richard the 3d, he was desired by Rich to hear *him act Richard*—this being over, Wilkinson was enrolled in the list of Rich's pupils, and not long after declared by Rich, to his astonishment, incapable of becoming an actor—his only consolation was constantly attending behind the scenes, where he became intimate with Shuter—Captain Forbes of the Guards took him one night to the play—and as he would not be prevailed on to sit any where but in the stage box, Wilkinson was obliged to sit with him—Mrs. Woffington acted Clarissa in the Confederacy—as she had been repeatedly told that Wilkinson was in the habit of taking her off, she came close to the stage box, and finished one of her speeches with such a sarcastic sneer at him, as made him actually draw back—most unfortunately for him a woman of the town, who was seated in the balcony above, repeated some words in a remarkably shrill tone, which occasioned a general laugh—it immediately caught Mrs. Woffington's ear, (whose voice was far from a pleasing one) and being conscious of the provocation she had given, she thought it was a retort of Wilkinson's—she darted her eyes at him with the utmost fury, and when she reached the green-room related his insolence in such terms as made him a subject of abuse,

contempt and hatred with all the company ; of which he was at that time ignorant—the noon following he was attending Rich's levee, when Mrs. Woffington passing through the anti-room where he was, came up to him and said—"I have just been making a
"visit to Mr. Rich to insist on his not giving you
"any engagement whatever—no, not of the lowest
"kind in the theatre—merit you have none—charity
"you deserve not—for if you did, my purse should
"give you a dinner—your impudence to me last
"night, where you had with such assurance placed
"yourself, is one proof of your ignorance ; added to
"that I heard you echo my voice when I was acting ;
"and I sincerely hope in whatever barn you are suf-
"fered as an unworthy stroller, that you will fully
"experience the same contempt you dared last night
"to offer me"—the next time Wilkinson went into the green-room an universal laugh ensued—Mrs. Woffington was there—Shuter, who saw his distress, good-naturedly took him by the hand, led him to his dressing-room, and desired him not to be cast down, but observed to him, that he must not enter the green-room again, as they were one and all determined on his banishment—Shuter, whose talents were wonderfully shrewd, quick, sensible, and to a high degree entertaining, continued his friendship for Wilkinson, and at his benefit brought him forward as the Fine Gentleman in *Lethe*—a part in which Woodward was capital, and which Wilkinson acknowledges was a very unfit one for him, observing at the same time that most young actors think, that if a part be a principal one, the business is done, it being a fixed rule in the theatrical corps, that parts

make the actor, and not the actor the parts—on the night of performance he acted the character in Woodward's manner—as the Marriage Act was very unpopular, and his family misfortunes universally known, he met with such a reception, as might have misled (to use his own words) a wiser head than his——about 10 days after, Lethe was again acted for a benefit, and Wilkinson once more appeared as the Fine Gentleman, but dressed so unsuitably to the character (for Shuter had hired a dress for the occasion) that on his entrance an involuntary fit of laughter seized the whole house—he quitted Woodward's manner entirely and spoke in his own voice, which was naturally deep, this encreased the laughter, and when he made his exit, it was difficult to determine whether the peals of mirth, or the universal hisses were the strongest.

To complete his distress Rich on a second application positively refused him any sort of engagement—however, through the medium of friends, he obtained a letter of recommendation from Lord Mansfield to Garrick—Garrick, having alternately looked at him and the letter, said, “Well Sir—Hey—what now, you
“are a Stage Candidate? Well, Sir, let us have a
“taste of your quality”—Wilkinson, distilled almost to jelly with his fear, attempted a speech from Richard and another from Essex—Garrick encouraged him by saying he was so much frightened he could form no judgment of his abilities—after they had chatted a few minutes and Wilkinson felt himself more at his ease, he desired leave to repeat a few speeches in imitation of the performers—“nay—now,” says Garrick, “Sir, you must take care of this, for I used to

“call myself the first at this business”—Wilkinson luckily began with Foote—Garrick desired a repetition, and was vastly pleased, for it is not easy to say whether he hated, or feared, Foote the most—Wilkinson waited on the Manager a second time by appointment, and was told that he was entered on the books of D. L. at 30s. per week for the ensuing season, and desired him to repeat his imitations—after repeating Foote, he proceeded to Barry and Mrs. Woffington in Macbeth and Lady Macbeth—at which Mr. and Mrs. Garrick were highly delighted—in conclusion Garrick gave him some advice, which is so excellent, that it deserves the most serious attention of every young performer—“the chief lesson,” he said, “that he would give to a young man trying his fortune on the stage, was sobriety—and above all, in a great character or an inferiour one, however trifling it might be, always to be perfect; for that,” he observed, “was the groundwork for excellence in every walk of the drama; and by attention to the author, a novice would soon find from the feelings of his audience his natural bent —whereas without being master of the words, no actor could execute the character, or so far forget himself as to assume the being another person, whether a king or a cobbler——actors,” he added, “often mistook their talents by following their inclinations in lieu of their real genius; but if always perfect, a lucky hit might set them right, and perhaps in the very characters they expected to fail in.” (*Wilkinson.*)

Mrs. Margaret Woffington, from the beginning of this season, was on the decline; but she never neg-

lected her business, tho' her health, spirits, and beauty were visibly decaying—her last part was *Rosalind*—Wilkinson was standing near the wing as she was going on in the 1st act—she ironically said she was glad to have that opportunity of congratulating him on his success as an actor, and did not doubt but such merit would ensure him an engagement the following winter—she went through the first 4 acts without his perceiving that she was the least disordered; but in the 5th she complained of great indisposition—he offered her his arm, which she accepted—when she came off at the quick change of dress, she again complained of being ill, but got accoutered, and returned to finish the part—she spoke the first part of the *Epilogue* speech; but when she came to “if I were among you, I would “kiss as many of you as had beards that pleased “me”—her voice broke, she faltered, endeavoured to go on, but could not proceed—she screamed out in a voice of tremor and tottered to the stage-door, where she was caught—the audience of course applauded till she was out of sight, and then sunk into awful looks of astonishment, at seeing a favourite actress struck so suddenly by the hand of death, (for so it seemed) in such a situation of time and place, and in her prime of life, for she was then only 44—she was that night given over, and for several days, but she afterwards so far recovered as to linger till 1760—but existed as a mere skeleton.

Mrs. Woffington was perhaps the most beautiful woman that ever appeared on the stage—she had ever a train of admirers—she possessed wit, vivacity,

&c. but never permitted her love of pleasure and conviviality to occasion the least defect in her duty to the Public as a performer—six nights in the week has often been her appointed lot for playing, without her murmuring ; she was ever ready at the call of the audience ; and tho' in the possession of the first line of characters, yet she never thought it a degradation of her consequence to constantly play the Queen in Hamlet—Lady Anne in Richard the 3d and Lady Percy—she also cheerfully acted Hermione or Andromache — Lady Plyant or Lady Touchwood—Lady Sadlife or Lady Dainty—Angelica or Mrs. Frail, and several other parts alternately, as best suited the interest of her manager. (*Wilkinson.*)

Victor says of her—“ so generous was her conduct, that tho' she seldom acted less than 4 times a week, yet she never disappointed one audience in three winters, either by real or affected illness ; and yet I have often seen her on the stage when she ought to have been in her bed.”

Hitchcock says—“ to her honour be it ever remembered, that while thus in the zenith of her glory, courted and caressed by all ranks and degrees, she made no alteration in her behaviour ; she remained the same gay, affable, obliging, good-natured Woffington to every one around her—she had none of those occasional illnesses, which I have sometimes seen assumed by capital performers to the great vexation and loss of the manager, and the disappointment of the public —she always acted 4 times each week—not the lowest performer in the theatre did she refuse

“ playing for—out of 26 benefits she acted in
“ 24—such traits of character must endear the
“ memory of Mrs. Woffington to every lover of
“ the Drama” — Victor and Hitchcock of course
speak of her while in Dublin, and after she had been
in London.

Her chief merit in acting was in the representation of females in high rank and of dignified elegance—*Millamant*, *Lady Townly*, *Lady Betty Modish*, and *Maria* in the *Nonjuror*, were exhibited by her with that happy ease and gaiety, and with such powerful attraction, that the excesses of these characters appeared not only pardonable, but agreeable—nor did she confine herself to this line of acting—*Davies* says she was excellent in *Lady Plyant* and that she acted *Mrs. Day* in the *Committee*—*Davies* may be correct, but her name does not appear to *Mrs. Day* in the bills ; whereas it frequently stands to *Ruth*, and that to the last season of her acting.

Sir Harry Wildair was her favourite character—she was an elegant figure in breeches—and looked and acted with such spirit, that she gave flat contradiction to what *Farquhar* asserted, that when *Wilks* died, *Sir Harry* might go to the Jubilee—and yet so far has his prophecy been verified, that no male performer, not even *Garrick* or *Woodward*, succeeded, but all have failed in that part ; she repeated it with never ceasing applause. (*Wilkinson*.)

She used to relate with gaiety and good humour an anecdote that occurred between herself and *Quin*—one night when she was acting *Sir Harry Wildair*, she finished a scene with a prodigious thunder of

applause, and running into the green-room, elate with joy, found Quin sitting there—"Mr. Quin," said she, "I have played this part so often, "that half the town believe me to be a real man:" Quin in his rough style made answer, "Madam "the other half know you to be a woman"—in relating this Mrs. Woffington laughed most heartily. (*Murphy.*)

She was excellent also in Sylvia, Portia, and several other breeches characters—in her profession she aimed at universal excellence—she acted several parts in Tragedy with approbation—but here she rather failed—more owing to her bad voice than any thing else—Wilkinson, who, however partial to her in other respects, cannot be suspected of partiality for her in Tragedy, and who raised his reputation as a Mimick in a great degree by imitating her (no doubt unfairly) in that line of acting, yet acknowledges that she had great merit in Hermione, Jane Shore, &c.

Mrs. Woffington's company was sought after by men of the first rank and distinction—persons of the gravest character and most eminent for learning, were proud of her acquaintance and charmed with her conversation—she frankly declared that she preferred the company of men to that of women; the latter she said talked of nothing but silks and scandal—she was mistress of a good understanding, which was much improved by company and books—she had a most attractive sprightliness in her manner, and dearly loved to pursue the bagatelle of vivacity and humour—she was affable—good-natured—and charitable.

No two women of high rank ever hated one another more unreservedly than Mrs. Woffington and Mrs. Clive, those two great dames of the theatre—but though the passions of each were as lofty as those of a Duchess, yet they wanted the courtly art of concealing them—this occasioned now and then a very ridiculous scene in the green-room. (*Davies.*)

Mrs. Woffington was very intimate with Mrs. Barrington, who was in the habit of taking care of Mrs. Woffington's stage jewels, and occasionally using them herself; this being the case she might naturally expect to have had them given to her at her friend's death; but the Hon. Mrs. Cholmondeley, Mrs. Woffington's sister, insisted on having them delivered to her—an instance of shabbiness which (if Wilkinson be correct) deserves to be stigmatized; as tho' the jewels were set in silver, and calculated to make an elegant and rich appearance on the stage, yet their real value could not be great.

Mrs. Woffington was engaged at Dublin in 1752-1753—Victor says—“when Christmas approached, “as there are no plays in that week, the manager “and Mrs. Woffington took a public journey together, to his seat at Quilca, in the county of Cavan, “about 50 miles from Dublin—this *tete a tete* party “(as Sheridan left his wife behind) could not fail “to create merriment in a place where the actions “of remarkable persons, and especially of players, “are presently known—new stories were propagated every morning about this mysterious couple, and whimsical reports of Mrs. Sheridan's “raging fits of jealousy; but Mrs. Sheridan was not

“ only in the secret, but, being a lady of distinguished
 “ good sense, was at all times fully satisfied with the
 “ conduct of her husband.

“ And now for the secret, which was very soon (as
 “ Scrub says) no secret at all—the manager, to show
 “ his politeness to Mrs. Woffington, carried her
 “ down to Quilca to meet a Clergyman who was to
 “ receive her recantation from the Romish religion
 “ to the Protestant; I say to *receive* it, and to per-
 “ form the ceremony; because a motive more power-
 “ ful than any arguments that could be used by the
 “ whole body of the Clergy, had already persuaded
 “ her to make that necessary change—an estate of
 “ £200 a year in Ireland had been left her, by her
 “ old friend and admirer, Owen Mac Swiney, which
 “ she was put in the possession of, by virtue of
 “ that recantation.”

Murphy, in his Gray's Inn Journal for Jan. 20
 1752-1753, gives an extract from a letter, which he
 says in joke he had received from Dublin—“ various
 “ are the conjectures concerning the motives, which
 “ have induced Mrs. Woffington to renounce the
 “ errors of the Church of Rome; but the most pro-
 “ bable opinion is, that some eminent lawyer advised
 “ her to this step, in order to qualify her to wear a
 “ sword in Sir Harry Wildair and Lothario, which
 “ she could not safely attempt as a Papist, it being
 “ highly penal in this kingdom for any of the Romish
 “ Communion to carry arms.”

The date of Murphy's paper puts it past a doubt
 that Victor has not mistaken the time at which Mrs.
 Woffington made her recantation—but Swiney did
 not die till Oct. 2 1754 (*B. M.*)—it seems therefore

that Mrs. Woffington must have made her recantation on the promise of having the estate at Swiney's death ; or that Swiney must have given it to her in his life time—the latter supposition is not very probable, as he returned to England in such circumstances, as to make it desirable for him to have a benefit at D. L. Feb. 26 1735.

O'Keeffe says that Mrs. Woffington supported her mother comfortably—and that she built and endowed a number of almshouses at Teddington in Middlesex.

Mrs. Woffington's characters.

When a child she acted Polly Peachum.

Dublin between 1737 and 1740. Ophelia—Polly Peachum—Miss Lucy in V. U.—Female Officer—Phillis—Sir Harry Wildair.

C. G. 1740-1741. Sylvia in R. O.—Lady Sadlife—Aura in Country Lasses—Sir Harry Wildair—Elvira in Spanish Fryar—Violante in Double Falsehood—Lætitia in O. B.—Victoria in Fatal Marriage—probably Florella in Greenwich Park—Angelica in Gamester—Phillis—Cherry.

D. L. 1741-1742. Ruth in Committee—Lady Brute—Rosalind—Helena in All's well—Mrs. Sullen—Berinthia in Relapse—Belinda in Man of the Mode—Lady Betty Modish—Clarissa in Confederacy—Clarinda in Double Gallant—Cordelia.

Dublin in summer of 1742. Lady Anne—Angelina, &c.

D. L. 1742-1743. *Charlotte in *Wedding Day*—Lady Lurewell—Lady Anne in *Richard the 3d*.

1743-1744. Mrs. Ford—Ophelia—Lady Townly—*Lætitia in *Astrologer*—Portia in *M. of V.*—Milla-mant.

1744-1745. Mrs. Frail—Oriana in *Inconstant*—Narcissa in *Love's last Shift*—Belinda in *Provoked Wife*.

1745-1746. Maria in *Nonjuror*—*Lady Catharine Gordon in *Henry 7th*—Florimel in *Comical Lovers*—Constantia in *She Gallants*—Scornful Lady—Penelope in *Lying Lover*—Mrs. Conquest in *Lady's last Stake*—Isabella in *M. for M.*—Viola in *Twelfth Night*—Aminta in *Sea Voyage*—Female Officer in *Humours of the Army*—Mariana in *Miser*.

1746-1747. Charlotte in *Refusal*—Lady Percy—Cleopatra in *All for Love*—Belinda in *Artful Husband*—Mrs. Loveit in *Man of the Mode*—Silvia in *Marry or do worse*—Lady Rodomont in *Fine Lady's Airs*.

1747-1748. Sulpitia in *Albumazar*—Jacintha in *S. H.*—Hippolito in *Dryden's Tempest*—Flora in *She wou'd and She wou'd not*—*Rosetta in *Foundling*—Jane Shore.

C. G. 1748-1749. Arabella in *London Cuckolds*—Hellena in *Rover*—Portia in *Julius Cæsar*—Lady in *Comus*—Elvira in *Love makes a Man*—Bellemante in *Emperor of the Moon*—*Veturia in *Thomson's Coriolanus*—Andromache in *D. M.*—Calista—Lady Touchwood in *D. D.*—Leonora in *Sir Courtly Nice*—Queen Katharine.

1749-1750. Desdemona—Lady Macbeth—Clarrinda in *S. H.*—Arpasia in *Tamerlane*—Lady Jane

Gray—Estifania—Anna Bullen in Virtue Betrayed
—Queen Mary in Albion Queens.

1750-1751. Queen in Hamlet—Hypolita in She
wou'd and she wou'd not—Lady Fanciful—Hermione
in D. M.—Constance in King John.

Dublin 1751-1752. Zara in M. B.—Lothario.

1752-1753. Widow Lackit in Oronooko.

1753-1754. Palmira in Mahomet.

C. G. 1754-1755. Phædra in P. and H.—Lady
Plyant in D. D.—Aurelia in Twin Rivals—Jocasta
in Œdipus—Isabella in Fatal Marriage.

1755-1756. Angelica in Love for Love—Lady
Dainty in D. G.—Roxana—Penelope in Ulysses—
*Melantha in Frenchified Lady—Violante in Wonder.

1756-1757. Celia in Humorous Lieutenant—Al-
meria in M. B.—Queen in Richard the 3d—*Lady
Randolph—Lothario.

* *Originally.*

D. L. 1757-1758.

Sep. 10. Beggar's Opera.

13. Richard 3d = Mossop.

15. Garrick acted Ranger.

17. Romeo and Juliet = Garrick and Miss Prit-
chard.

20. Mourning Bride. Osmyn = Mossop.

22. Measure for Measure. Isabella = Mrs. Cibber.
24. Hamlet = Garrick : Ghost = Berry : Polonius = Taswell : Osrick = Palmer : 1st Gravedigger = Yates : Queen = Mrs. Pritchard : Ophelia = Mrs. Cibber.

29. Garrick acted Bayes.

Oct. 1. Romeo and Juliet = Garrick and Mrs. Cibber.

4. Macbeth = Mossop.

6. Conscious Lovers. Young Bevil = Mossop, 1st time : Cimberton = Taswell : Indiana = Mrs. Cibber : —see Nov. 26.

7. Careless Husband——8. Recruiting Officer.

11. (and 14) Venice Preserved. Jaffier = Gentleman, his 1st appearance : Pierre = Mossop : Belvidera = Mrs. Cibber.

12. Garrick and Mrs. Cibber acted Sir John and Lady Brute.

13. Garrick acted Don Felix.

15. Merope, with Author. Cadwallader = Foote.

18. Double Dealer. Lord Froth = Blakes : Lady Plyant = Miss Barton : —see Oct. 29 1756.

19. Garrick acted Kitley.

20. Not acted 14 years, (acted May 19 1746) Tempest by Shakspeare. Prospero = Mossop : Ferdinand = Holland : Caliban = Berry : Stephano = Woodward : Trinculo = Yates : Miranda = Miss Pritchard : —acted 17 times.

25. Zara. Lusignan = Garrick : Osman = Mossop : Zara = Mrs. Cibber.

26 and 28. Garrick acted Archer and Richard 3d.

29. Busy Body.

Nov. 1. Garrick acted Hastings.

4 and 5. Tamerlane. Moneses = Holland : Axalla = Palmer.

8. Much ado. Benedick = Garrick : Beatrice = Miss Pritchard.

10 and 12. King Lear = Garrick : Cordelia = Mrs. Cibber.

15. Distressed Mother. Orestes = Mossop : Pyrrhus = Havard : Hermione = Mrs. Yates : Andromache = Mrs. Cibber :—with Author. Cadwallader = Yates : Young Cape = Austin.

18. Wonder. Lissardo = Yates.

19. As you like it. Touchstone = Woodward : Orlando = Palmer : Jaques is omitted : Rosalind = Miss Macklin : Celia = Mrs. Clive.

22. All's well that ends well. Parolles = Woodward : Bertram = Palmer : Clown = Yates : Helena = Miss Macklin : Countess = Mrs. Pritchard.

26. Conscious Lovers. Young Bevil = Mossop, 1st time :—there is a criticism on Mossop's performance of Young Bevil, which makes it almost certain that the Conscious Lovers was put off on Oct. 6.

29. Hamlet = Garrick : Ophelia = Miss Macklin.

Dec. 2. On this evening will be revived a Tragedy called the Fatal Marriage, altered from Southerne. Biron = Garrick : Villeroy = Havard : Count Baldwin = Berry : Carlos = Davies : Sampson = Bransby : Bellford = Jefferson : Isabella = Mrs. Cibber : Nurse = Mrs. Bennett :—acted 14 times—Garrick omitted the comic underplot which concerns Fernando, Frederick, Victoria, &c.—the omission of so many characters made the play very short—in the advertisement prefixed to this T. he says—"when the passions are violent and the speeches long, the per-

“formers must either spare their powers, or shorten
 “their speeches—Mrs. Cibber chose the latter, by
 “which she has been able to exert that force and ex-
 “pression, which have been so strongly felt and so
 “sincerely applauded.”

3. Fatal Marriage, with, *never acted but once*,
 Male Coquette—see March 24 1757.

8. Phædra and Hippolitus. Hippolitus = Holland :
 —rest as Dec. 9 1754—not repeated.

17. Macbeth = Garrick.

22. Never acted there, Gamesters altered from
 Shirley's Gamester. Wilding = Garrick : Hazard =
 Palmer : Barnacle = Yates : Nephew = Woodward :
 Penelope = Miss Macklin : Mrs. Wilding = Mrs. Cib-
 ber :—acted 6 times—this alteration was made by
 Garrick—for Shirley's play and Johnson's alteration
 of it see D. L. Nov. 12 1711—Garrick properly calls
 his play the Gamesters, Wilding being as much a
 Gamester as Hazard—he has very judiciously re-
 stored the original names, and Shirley's own lan-
 guage in the scenes which he retains—in other
 respects his alteration does him no great credit—he
 omits the dull underplot, and supplies the deficiency,
 chiefly by making Barnacle's nephew pay his ad-
 dresses to Penelope; and by representing on the
 stage what passed between Mrs. Wilding, Penelope,
 and Hazard on the night of the assignation—his
 additions are insipid—Garrick prides himself on not
 having borrowed any thing from Johnson, as if there
 were some peculiar merit in that—he would have
 acted more wisely, if he had adopted the best parts
 of the Wife's Relief, and by so doing he would have

made his own alteration much better than it is at present.

27. Fair Quaker of Deal.

29. Fatal Marriage and Male Coquette — not acted, as the playhouses were shut up for a short time on account of the death of the Princess Caroline.

Jan. 6. Fatal Marriage and Male Coquette.

10. Mourning Bride. Zara = Mrs. Glen, 2d appearance there.

19. Creusa. Aletes = Mossop.

24. Amphitryon. Jupiter = Holland.

25. Wonder. Lissardo = Woodward.

26. Creusa and Author. Cadwallader = Foote.

27. Alchemist. Abel Drugger = Garrick.

28. Not acted 5 years, Roman Father. Horatius = Garrick : Publius = Mossop, 1st time : Valerius = Holland : Horatia = Miss Pritchard, 1st time.

Feb. 1. Spanish Fryar. Torrismond = Holland, 1st time :—rest as Feb. 23 1757.

4. Drummer—as Oct. 25 1754.

20. Inconstant.

21. Never acted, Agis. Lysander = Garrick : Agis = Mossop : Amphares = Havard : Rhesus = Holland : Euxus = Davies : Euanthe = Mrs. Cibber : Agesistrata = Mrs. Pritchard : Sandane = Mrs. Yates : —Agis, the King of Sparta, attempted to restore the laws of Lycurgus—he failed in his attempt, and was put to death by the opposite party—his mother, Agesistrata, shared in his fate—Amphares pretended to be his friend, but was the first to seize on him in a treacherous manner—Home has founded this T. on Plutarch's life of Agis, but most of the incidents are

fictitious—Lysander and Euanthe are mutually in love—she is an Athenian Lady, who had come to Sparta for his sake—Lysander is the friend of Agis, and by him appointed to command the army—in the 1st act he is said to have gained a victory—he returns to Sparta, but without his forces—Rhesus is a Thracian, who had been for some time at Sparta, and who is a friend to Agis—a thousand Thracians arrive at Sparta under the command of Rhinalces, who is not one of the D. P.—Euxus, the brother of Rhesus, is the next in rank to Rhinalces—the Thracians side with Amphares—Agis takes shelter in a temple—Amphares is in love with Euanthe—he seizes on her.—Lysander enters—Amphares points his sword at Euanthe's breast—Lysander yields himself a prisoner to save her life—he is committed to the custody of Euxus—Euxus, by the persuasion of his brother, sets Lysander at liberty—in the 5th act, Agis is put to death—the troops under the command of Euxus become superiour to the party of Amphares—Amphares runs at Euanthe with his sword—Lysander enters at the moment, and kills Amphares—Agesistrata survives—Sandane is killed by an assassin who mistakes her for Agesistrata—Lysander orders the son of Agis to be proclaimed King of Sparta—this is a poor play; the story is badly calculated for the stage, and Home has made it still worse by his management—the character of Euanthe is a vile botch—she is introduced for the sake of some uninteresting love scenes—the Thracians give a material turn to the affairs of Sparta, tho' there is no reason to believe that there was a single Thracian at Sparta in the time of Agis—Sandane is re-

presented as Queen to Leonidas the exiled King—
at the time of Agis' death, Leonidas was not in
exile, but at Sparta—in the 3d act, Lysander says
to Euanthe—

“ There is a temple in this spacious city

“ For sanctity above all others fam'd,

“ To Juno sacred.”

The most famous temple was that which was made
of brass, and consecrated to Pallas—this was the
temple in which Agis took refuge—see Plutarch—
Agis says—

“ My life! Lysander. No, I fear not that.

“ The ancient annals of this land record

“ That barbarous foes revere the race divine

“ And turn in battle from a Spartan King.”

these lines are copied from Plutarch and are the best
in the play—Agis is a part quite out of Mossop's
line — Garrick had the mortification of rejecting
Douglas, and being in a manner compelled to bring
out this T., which by dint of good acting and
powerful support was performed 11 times, but is
now nearly forgotten.

March 11. Mrs. Pritchard's bt. Winter's Tale.
Perdita = Miss Pritchard :—with, never acted there,
Frenchified Lady never in Paris. Melantha (with
an Epilogue) = Miss Pritchard.

13. Woodward's bt. Not acted 20 years, Henry
4th pt. 2d. Falstaff = Woodward : King = Garrick,
1st time : Prince of Wales = Palmer : Archbishop
of York = Havard : Shallow = Yates : Silence =
Rooker : Pistol = Blakes : Hostess = Mrs. Macklin :

Doll Tearsheet = Miss Minors :—with Male Coquette —Prologue by Garrick—Garrick's figure did not assist him in the part of the King—but the forcible expression of his countenance, and his energy of utterance made ample amends for the defect of person. (*Davies.*)

16. Mrs. Clive's bt. *Way of the World*. Mirabell = Palmer : Fainall = Havard : Witwou'd = Woodward : Sir Wilful Witwou'd = Yates : Petulant = Blakes : Waitwell = Walker : Millamant = Mrs. Pritchard : Lady Wishfort = Mrs. Clive, 1st time, and by particular desire : Mrs. Marwood = Mrs. Yates : Foible = Miss Minors : Mrs. Fainall = Mrs. Davies :—with, not acted 4 years, Miss in her Teens. Fribble (only time this season) = Garrick : Flash = Woodward : Capt. Loveit = Palmer : Puff = Yates : Tag = Mrs. Bennett : Miss Biddy = Miss Minors.

18. Miss Macklin's bt. *Wonder and Englishman in Paris*.

27. *Tempest*. Stephano = Vernon : Ariel = Miss Young.

30. Mossop's bt. *Hamlet* = Mossop, 1st time :—with, never acted, the Upholsterer. Quidnunc (the upholsterer) = Yates : Razor (a barber) = Woodward : Pamphlet = Garrick : Bellmour = Palmer : Rovewell (his friend) = Usher : Codicil = Taswell : Feeble = Blakes : Brisk (Bellmour's servant) = Vernon : Slipslop (maid to Quidnunc) = Mrs. Clive : Harriet (his daughter) = Mrs. Yates :—the names advertised in the bill, and those affixed to the D. P. in Murphy's works do not quite agree—Quidnunc is a bankrupt—instead of attending to his own affairs, he is very anxious about the balance of Europe—

Razor is as mad about politics as Quidnunc—Pamphlet and Quidnunc are at first friends—they quarrel, and accuse each other of entertaining anti-constitutional principles—Bellmour and Harriet are mutually in love—he has a good fortune—she has expectations from Feeble, who is her uncle—Quidnunc opposes the match, as he does not approve of Bellmour's politics—Rovewell had returned from the West Indies in affluent circumstances—he turns out to be Quidnunc's son ; and prevails on his father to consent to the union of Bellmour and Harriet—this is a good F.—the Prologue was spoken by Mossop ; he said that the character of the Upholsterer was taken from Addison's accomplished page, which may be in some sense true, but it is evidently said with a view to mislead, and to conceal the obligations that Murphy is under to the Coffee-house Politician—Slipslop, Pamphlet, Codicil, and Brisk are new characters, the others are taken from Fielding—Murphy has improved what he has borrowed—he says a Farce so completely acted was never seen before nor since—Mrs. Clive's part is now always called Termagant—Murphy calls it Slipslop, and he could not mistake a character in his own piece—he made some alterations in the Upholsterer in 1763, at which time he probably changed the name of the part—see C. G. Oct. 26 1763—for Coffee-house Politician, see L. I. F. Dec. 4 1730.

31. Havard's bt. Romeo and Juliet = Garrick and Mrs. Cibber.

April 2. Palmer's bt. Chances and Apprentice.

5. Much ado. Leonato = Berry : Don Pedro = Havard : Dogberry = Taswell.

7. Mrs. Cibber's bt. Tancred and Sigismunda.
8. Hamlet = Mossop.
11. Yates' bt. Every Man in his Humour.
12. Merope. Dorilas = Holland :—this part and Don Carlos in the Revenge are said to have been his best parts at this time.
14. Miss Pritchard's bt. Roman Father.
15. Amphitryon = Havard : Night = Miss Minors.
18. Provoked Husband. Lord Townly = Garrick : Lady Townly = Mrs. Glen :—with Upholsterer.
20. For bt. of Mr. and Mrs. Davies. Wonder, and Devil to Pay.
21. For bt. of Blakes. Henry 4th pt. 2d.
22. Holland's bt. Zara. Nerestan = Holland : Zara = Mrs. Yates, 1st time :—with Toyshop.
25. Mrs. Yates' bt. Jane Shore. Hastings = Mossop, 1st time : Shore = Havard : Jane Shore = Mrs. Yates : Alicia = Mrs. Cibber :—with a new Farce, called No matter what. Holland, Yates, Palmer, and Miss Pritchard—not printed.
27. Conscious Lovers. Indiana = Mrs. Davies, 1st time.
29. For the bt. of Miss Barton, Mrs. Bradshaw, and 3 others. Measure for Measure. Isabella = Mrs. Cibber.
- May 1. Mourning Bride and Frenchified Lady.
2. Not acted 10 years, Squire of Alsatia. Squire = Woodward : Sir William Belfond = Yates : Belfond Jun. = Havard : Mrs. Termagant = Miss Barton : Isabella = Mrs. Clive : Ruth = Mrs. Macklin : Mrs. Hackum = Mrs. Bradshaw :—with Britannia—Prologue by Yates.

3. Macbeth = Mossop : Lady Macbeth = Mrs. Pritchard.

4. For bt. of Austin and Wood, Treasurer. Mistake and Englishman in Paris. Buck = Austin.

5. All's well that ends well, 4th time. Lafeu = Berry : King = Davies : Interpreter = Blakes : Diana = Mrs. Davies.

8. Mock Doctor. Gregory = Yates : Dorcas = Miss Barton.

9. Henry 8th. King = Berry : Wolsey = Mossop : Buckingham = Austin : Norfolk = Palmer : Cranmer = Havard : Gardiner = Taswell : Queen = Mrs. Pritchard :—with Anatomist. Mons. le Medicin = Blakes : Crispin = Yates : Beatrice = Mrs. Bennett.

10. For Widow Simpson and Children. Careless Husband. Sir Charles Easy = Havard : Lady Graveairs = Mrs. Bennett :—rest as Oct. 23 1756.

15. London Merchant. George Barnwell = Holland : Milwood = Miss Haughton.

17. Miser. Mariana = Mrs. Yates.

29. Hamlet = Garrick.

June 1. Mrs. Horton's bt. Earl of Essex = Holland : Rutland = Mrs. Cibber : Queen = Mrs. Pritchard :—with Lethe. Lord Chalkstone = Garrick : Fine Gentleman = Woodward :—this was his last appearance at D. L., except on Aug. 18 1768—Mrs. Pritchard was taken ill and her part was read by Mrs. Bennett—tho' the play was performed on a charitable account, and for an actress once in considerable reputation, yet the house was a very bad one. (*Wilkinson—he mistakes the season.*)

19. For bt. of some distressed Actors who formerly belonged to the theatres. Beggar's Opera.

Macheath = Beard : Peachum = Yates : Filch = Rafter : Polly = Miss Macklin : Lucy = Miss E. Young, her 1st appearance on any stage :—with Oracle. (*Bills from Mr. Field and B. M.*)

Garrick acted Ranger 4 times—Romeo 4—Hamlet 3—Bayes 3—Brute 4—Felix 6—Kitely 4—Lusignan 4—Archer 2—Richard 1—Hastings 1—Lord Chalkstone 6—Benedick 3—Lear 3—Biron 14—Macbeth 1—Wilding 6—Abel Drugger 2—Roman Father 5—Lysander 11—Leontes 2—Henry 4th 4—Fribble 1—Pamphlet 12—Don John 2—Tancred 1—Lord Townly 1—Don Carlos 1—as Holland is said to have acted Don Carlos in the Mistake for the 1st time on Jan. 14 1764, Garrick probably played the part for Austin's bt. on May 4.

At the close of this season D. L. sustained a great loss by the secession of Woodward—Barry* having acceded to some proposals that were made him by certain gentlemen of Dublin for building a new theatre there, and being sensible of the hazard he must run in opposing a man so well established and so much esteemed as Sheridan, was desirous to have Woodward join him in his scheme—Woodward was certainly the most eligible man he could have fixed on ; for with himself in Tragedy and Woodward in Comedy he might well expect to carry all before him—and as their line of acting was so totally different that they could not clash, they were, in that point of view at least, well calculated to enter into partnership—Woodward was not displeased with the offer, nor on the contrary was he insensible that he was

* See Irish Stage, 1756-1757.

about to give up a certainty for an uncertainty, if he should accept it—Garrick and he had lived on the most friendly terms—his income was much larger than that of any actor in his line, and tho' the manager was always decisive in his determinations respecting the choice of plays and the merit of actors, &c., yet he often paid Woodward the compliment of asking his advice upon any stage emergency, and seemed to have great deference for his judgment—between the desire of gaining more money and the fear of losing what he had already saved, Woodward was long and anxiously suspended; at last he determined to offer to continue at D. L. if the managers would engage to give him as large a salary as they then gave, or should hereafter give to any performer—and he appealed to them if his services did not merit such a particular consideration; as he laboured incessantly, and was continually called on to exercise his talents in plays, farces and pantomimes—Garrick acknowledged his merit, but observed to him that he was well rewarded for it; that no Comic actor had ever had so large a salary as himself—that he had an extra-benefit as Harlequin, and that tying the managers down to such an article was shutting the door upon great and unexpected merit—he advised him to be content with his present happy situation, and not to hazard the property it had cost him so much pains to acquire—these remonstrances had weight with Woodward—he was loth to give up a certain income for a contingency, and Mrs. Woodward was much averse from the Dublin scheme—but Barry, who with no extent of knowledge and with a moderate share of understanding, had the most en-

gaging and almost enchanting manner of persuasion, so worked upon his two darling passions, the love of money and the lust of power, that Woodward at last was prevailed on to sign articles of partnership with him——Rich said of Barry, that he could wheedle a bird from the tree and squeeze it to death in his hand——thus Woodward left his enviable situation at D. L. where he was in possession of every comfort, and an affluent salary; secure at the same time of the hearts and smiles of the public. (*Davies and Wilkinson.*)

C. G. 1757-1758.

Sep. 14. Way of the World—16. Country Lasses.
21. Committee. Teague = Barrington.
26. Provoked Husband. Lord Townly = Ryan.
30. Merchant of Venice. Shylock = Arthur : Portia = Mrs. Hamilton.

Oct. 3. Earl of Essex. Essex = Ross, his 1st appearance there : Rutland = Miss Condill, 1st time : Queen = Mrs. Hamilton.

5. Henry 4th. Falstaff = Shuter : Hotspur = Smith.

8. Hamlet = Ross : Queen = Mrs. Elmy.
10. As you like it. Rosalind = Mrs. Hamilton.
14. Twin Rivals——17. Wit without Money.
19. Rover——20. Double Gallant.
21. For bt. of Mrs. Mayo. Mourning Bride. Os-

myn = Smith : Almeria = Mrs. Vincent : Zara = Mrs. Mayo, her 2d appearance on the stage.

22-24-25. She wou'd and she wou'd not. Trap-
panti = Shuter : Don Manuel = Arthur : Don Philip
= Ross : Hypolita = Mrs. Hamilton.

26. Provoked Husband. Lord Townly = Ross.

27. Nonjuror. Maria = Mrs. Hamilton.

28. Inconstant.

31. Refusal. Charlotte = Mrs. Hamilton.

Nov. 1. Beggar's Opera. Macheath = Mattocks,
who never appeared on that stage before, nor on
any other for 6 years.

2. Recruiting Officer. Sylvia = Lady.

4. Tamerlane = Ryan : Bajazet = Sparks : Moneses
= Ross : Arpasia = Mrs. Hamilton.

5. Henry 5th = Smith : Chorus = Ryan :—with
Catharine and Petruchio. Catharine = Mrs. Ha-
milton.

7. Love makes a Man. Carlos = Ross : Don Lewis
= Arthur : Clodio = Dyer : Louisa = Mrs. Hamilton.

9. London Cuckolds.

11. Richard 3d = Lee, his 1st appearance there for
5 years : Queen = Mrs. Hamilton.

14. Conscious Lovers——16. Othello = Ross.

18. Suspicious Husband. Ranger = Lee : Frankly
= Ryan : Bellamy = Clarke : Clarinda = Mrs. Ha-
milton : Lucetta = Mrs. Pitt.

Dec. 1. Spanish Fryar. Torrismond = Ross : Lo-
renzo = Smith : Elvira = Mrs. Vincent :—rest as
April 8 1755.

2. Mourning Bride. Zara = Mrs. Hamilton.

5. King Lear = Barry : Cordelia = Mrs. Bellamy.

7. Romeo and Juliet = Barry and Mrs. Bellamy.

9. Distressed Mother. Orestes = Ryan : Pyrrhus = Sparks : Hermione = Mrs. Hamilton : Andromache = Mrs. Vincent.

10. Macbeth = Barry : Lady Macbeth = Mrs. Bellamy, 1st time.

12. Othello = Barry : Desdemona = Mrs. Bellamy.

14. Theodosius = Smith : Varanes = Barry : Athanais = Mrs. Bellamy.

17. Miser = Shuter : Mariana = Mrs. Hamilton.

20. Rival Queens. Roxana = Mrs. Hamilton, 1st time :—see Jan. 15 1756.

23. Strategem. Archer = Smith : Scrub = Shuter : Mrs. Sullen = Mrs. Hamilton : Cherry = Mrs. Green.

29. Rival Queens—not acted as the Princess Caroline died on the 28th.

Jan. 6. Rival Queens, with Scapin by Shuter.

11 and 13. Alzira. Zamor = Smith, 1st time : Ezmont = Ridout :—rest as March 18 1755.

16. Earl of Essex. Rutland = Mrs. Bellamy.

20. Hamlet = Barry—21. Touchstone = Shuter.

23. Orphan. Castalio = Ross : Monimia = Mrs. Bellamy.

24. Lee's bt. Rehearsal. Bayes = Lee :—with a Prologue.

26. Oronooko = Ross : Imoinda = Mrs. Bellamy.

27. Not acted 10 years, Mariamne. Herod = Barry : Flaminius = Smith : Sohemus = Sparks : Pheroras = Dyer : Mariamne = Mrs. Bellamy :—acted 7 times.

28. Knights. Hartop = Shuter.

Feb. 1. Not acted 30 years, (acted May 20 1731) Prophetess, or the History of Dioclesian. Diocles = Ross : Maximian = Smith : Charinus = Sparks :

Cosroe = Clarke : Aper = Gibson : Niger = Ridout : Geta = Shuter : Delphia = Mrs. Hamilton : Aurelia = Mrs. Vincent : Drusilla = Miss Condill :—acted 13 times.

March 9. Mrs. Bellamy's bt. All for Love. Cleopatra = Mrs. Bellamy, 1st time : Octavia = Mrs. Elmy :—rest as Nov. 22 1755—with Englishman returned from Paris. Buck = Foote, 1st time for 3 years : Lucinda = Mrs. Bellamy.

11. For Mrs. Hamilton's bt. Not acted 6 years, Amorous Widow. Barnaby Brittle = Shuter : Lovemore = Dyer : Cunningham = Clarke : Merryman = Dunstall : Clodpole = Arthur : Mrs. Brittle = Mrs. Hamilton : Lady Laycock = Mrs. Vincent : Lady Pride = Mrs. Pitt : Damaris = Mrs. Green :—a new Prologue by Mrs. Hamilton—with Knights. Miss Penelope Trifle = Mrs. Pitt.

13. Barry's bt. Richard 3d = Barry : Queen = Mrs. Bellamy :—with Sheepshearing. Florizel = Barry : Autolicus = Shuter : Perdita = Mrs. Bellamy.

14. Smith's bt. Coriolanus = Smith : Veturia = Mrs. Hamilton :—(see Dec. 10 1754)—with Sheepshearing. Florizel = Smith :—Volumnia and Perdita are omitted.

16. For bt. of Sparks. Douglas. Lady Randolph = Mrs. Bellamy :—with Lethe. Old Man and Lord Chalkstone = Shuter.

27. Romeo and Juliet = Smith and Mrs. Bellamy.

28. Ross acted Alexander for his bt.

29. Ryan's bt. Siege of Damascus, Phocyas = Barry : Eumenes = Ryan : Caled = Sparks : Eudocia = Mrs. Bellamy :—with a new Farce called the An-

niversary (a sequel to *Lethe*)—Ryan—Shuter—Mrs. Green, &c.

April 3. Shuter's bt. Not acted 17 years, (acted April 28 1746) *Bold Stroke for a Wife*. Feignwell = Shuter : Obediah Prim = Gibson : Periwinkle = Arthur : Sir Philip Modelove = Dyer : Tradelove = Dunstall : Simon Pure = Costollo : Anne Lovely = Mrs. Hamilton : Mrs. Prim = Mrs. Pitt : — with *Country House*. Janno = Shuter : Marquis = Dyer : Luca = Arthur : Miss Maukin = Mrs. Green.

5. Arthur's bt. *Provoked Husband*. Lord Townly = Barry : Sir Francis Wronghead = Arthur : Manly = Sparks : Squire Richard = Shuter : Count Basset = Dyer : John Moody = Dunstall : Lady Townly = Mrs. Hamilton : Lady Wronghead = Mrs. Pitt : Miss Jenny = Mrs. Green : Lady Grace = Mrs. Elmy : — Arthur played Sir Gilbert Wrangle, Trappanti and some other parts with humour and justice—(*Theatrical Examiner*)—Polonius was one of his best characters.

7. Dyer's bt. *King Lear*. Edgar = Dyer.

10. Clarke's bt. Not acted 8 years, *Virtue Betrayed*. Henry 8th = Clarke, 1st time : Piercy = Smith, 1st time : Wolsey = Ryan : Northumberland = Sparks : Anna Bullen = Mrs. Bellamy, 1st time.

11. Henry 4th. *Hotspur* = Barry : — with *Devil to Pay*. Jobson = Dunstall : Nell = Mrs. Green : Lady Loverule = Mrs. Pitt.

12. *Fair Penitent*. Calista = Mrs. Bellamy : — rest as Feb. 21 1757.

13. Henry 5th = Barry : Fluellin = Arthur : Archbishop of Canterbury = Sparks : Pistol = Dyer : Jamy

=Dunstall : Falstaff's boy = Miss Hallam : Hostess
= Mrs. Pitt : Princess Katharine = Mrs. Dyer :
Chorus = Ryan :—with Dragoness.

14. Mrs. Elmy's bt. Not acted 4 years, Julius
Cæsar. Antony = Barry : Brutus = Sparks : Cassius
= Ryan : Julius Cæsar = Clarke : Casca = Ridout :
Portia = Mrs. Elmy : Calphurnia = Mrs. Vincent.

17. Not acted 7 years, King John. King John =
Sparks : Faulconbridge = Barry : Hubert = Ridout :
King of France = Ryan : Arthur = Miss Mullart :
Constance = Mrs. Bellamy, 1st time :—with Catha-
rine and Petruchio by Mrs. Green and Shuter.

21. Funeral. Lord Hardy = Ridout : Trim =
Shuter : Campley = Dyer : Sable = Arthur : Lady
Brumpton = Mrs. Hamilton : Lady Harriet = Mrs.
Vincent : Lady Charlot = Mrs. Barrington : Fardin-
gale = Mrs. Green.

22. Merry Wives. Falstaff = Shuter : Sir Hugh
Evans = Arthur : Simple = Costollo : Robin = Miss
Hallam : Mrs. Ford = Mrs. Hamilton : Mrs. Page =
Mrs. Barrington : Mrs. Quickly = Mrs. Pitt.

25. For bt. of Costollo and Mrs. Green. Con-
scious Lovers. Young Bevil = Barry : Tom = Dyer :
Myrtle = Smith : Sealand = Sparks : Cimberton =
Costollo : Indiana = Mrs. Bellamy : Phillis = Mrs.
Green.

May 2. Double Gallant. Atall = Dyer : Sir Solo-
mon Sadlife = Collins : Capt. Strut = Wignel : Lady
Sadlife = Mrs. Hamilton : Lady Dainty = Mrs. Elmy :
Clarinda = Mrs. Vincent : Wishwell = Mrs. Pitt :—
with Lying Valet. Sharp = Shuter : Guttle = Dun-
stall : Kitty Pry = Mrs. Pitt.

8. Miser. Frederick = Clarke : Ramilie = Dyer.

9. Love for Love, Valentine = Smith : Foresight = Arthur : Ben = Shuter : Tattle = Dyer : Sir Sampson Legend = Dunstall : Scandal = Ridout : Jeremy = Barrington : Angelica = Mrs. Hamilton : Mrs. Frail = Mrs. Vincent : Miss Prue = Mrs. Green : Mrs. Foresight = Mrs. Elmy : Nurse = Mrs. Pitt.

10. Barry made his last appearance this season in Varanes.

18. Hamlet = Ross—last bill.

July 6. Under the direction of Theo. Cibber — Madrigal and Trulletta, with a Farce called Sir Thomas Callicoe, or the Mock Nabob—this Farce is taken from Sir Courtly Nice—Madrigal and Trulletta is a Mock Tragedy by Reed—Madrigal, a poet, and Trulletta a taylor's daughter, are mutually in love—in the 1st scene, Buckramo tells his friend Strapada that he is in love with Trulletta—he threatens to murder all under her roof—in the 3d act, Cabbagino's Ghost appears to Trulletta—in the 5th act, the scene changes to West Smithfield—Madrigal and his friends fight with Buckramo and his party—Madrigal and his party are defeated—Trulletta dies—Scourella, who is Buckramo's mother, declares that Madrigal and Buckramo are brothers—Madrigal dies—Buckramo stabs himself—this piece is well written, but it is much too long—5 acts of burlesque must tire. (*Bills from Mr. Field and B. M.*)

Arthur seems not to have acted in London after this season—his characters—selection only.

C. G. 1737-1738. Clodpole in Amorous Widow.

1738-1739. Shylock—Trapland.

1739-1740. Obediah in Committee—Shallow in Merry Wives.

D. L. 1747-1748. Stephano in Dryden's Tempest.

C. G. 1748-1749. Gomez in Spanish Fryar—Fondlewife—Scrub—Sir Hugh Evans—Touchstone—Peachum—Cimberton—Sir Francis Wronghead—Mufti in Don Sebastian—Shallow in Henry 4th part 2d—Alderman Smuggler—Testimony in Sir Courtly Nice—Sir W. Wisewou'd in Love's last Shift.

1749-1750. Polonius—Higgen in Royal Merchant—Don Lewis in Love makes a Man—Vellum in Drummer—Fluellin.

1750-1751. Trappanti.

1751-1752. Galindo in False Friend—Sancho in Mistake—Alphonso in Pilgrim.

1752-1753. Lord Froth in D. D.—Roger in Æsop.

1753-1754. Don Manuel.

1754-1755. Moneytrap—Waitwell—Fernando in Fatal Marriage.

1755-1756. Don Lopez in Wonder.

1756-1757. Sir Gilbert Wrangle in Refusal—Lance in Wit without Money.

1757-1758. Periwinkle in Bold Stroke.

1758-1759. At Crow Street Dublin.

John Arthur was a very good copier of nature in some peculiarities of humour—his Periwinkle was diverting, and his Don Manuel critically just—he was also an excellent Clown in all the Pantomimes of Rich—(*Davies*)—in 1760 he seems to have been manager of the Bath company—in 1761 a new theatre was built at Portsmouth under his inspection—(see Wilkinson)—he died in April 1772.

HAY. 1758.

March 6. The Insolvent, or Filial Piety, was acted on this evening—in the preface it is said—“the Duke
“ of Devonshire considering the unfortunate condi-
“ tion of a Comedian (Theo. Cibber) permitted him
“ to try his fortune at the little theatre in the Hay.
“ —Wilks about 30 years before gave an old manu-
“ script play, called the Guiltless Adulteress, to
“ Theo. Cibber who was manager of what was then
“ called the Summer Company—after an interval of
“ several years this play was judged to want a revision
“ to fit it for representation—Aaron Hill at the re-
“ quest of Theo. Cibber almost new wrote the
“ whole, and the last act was entirely his in conduct,
“ sentiment and diction,” &c.—it is acknowledged
that the opening of the piece is founded on the Fatal
Dowry—the above account is a gross misrepresenta-
tion—the far greater part of the Insolvent is stolen
from Massinger—the dialogue is written afresh, but
in many of the scenes it is founded on that of the
Fatal Dowry—Hill has changed the names of all the
D. P.—Charalois — Romont — Rochfort — Young
Novall and Beaumelle—are called Chalons—La Foy
—Valdore—Young Aumele and Amelia—the prin-
cipal alteration made, is in the characters of Young
Aumele and Amelia—Valdore had promised his
daughter to Young Aumele—he presses Amelia to
give him the privileges of a husband without the
marriage ceremony—she is offended—by her father’s
recommendation she marries Chalons — Florella,

Amelia's woman, is completely in the interest of Young Aumele—she introduces him into her lady's chamber while she is in bed and asleep—Chalons finds him kneeling near the bed, and kills him—Florella acknowledges that her mistress is innocent, and that she only is to blame—Amelia had stabbed herself—but at the conclusion she is said to be out of danger—Hill's play is not a bad one, but it is very inferior to the original—for the Fatal Dowry see L. I. F. 1703—the old Manuscript (mentioned in the preface) was supposed to have been written by Davenant.

Theophilus Cibber was drowned in Oct. on his voyage to Ireland.

In 1740 a pamphlet was published with this title—
 “An Apology for the Life of Mr. T*** C***, Co-
 “median ; being a proper sequel to the Apology for
 “the Life of Mr. Colley Cibber, Comedian—sup-
 “posed to be written by Himself, in the style and
 “manner of the Poet Laureat—printed for Mechell”
 —this pamphlet consists of 144 pages—the chief
 object of it was to ridicule Colley Cibber's Apology
 —the last chapter, in which the author makes some
 observations on the principal performers in 1740, is
 the best—Theo. Cibber in the Introduction to his
 Life of Booth 1753 says—“A worthy wight of the
 “Grub Street order vamped a thing called an Apo-
 “logy for the Life of Theo. Cibber—Who the low
 “rogue of an author was, that thus wickedly at-
 “tempted to murder my reputation—and *who (liter-*
 “*ally) endeavoured to take away my life*—I could
 “never learn—the bookseller, indeed, on being
 “threatened with a prosecution, asked my pardon”
 —a short time before the appearance of this pam-

phlet, Theo. Cibber himself had proposed to publish his own Life by subscription, but by the advice of some friends he dropt the design.

A volume of tracts, by Theo. Cibber, was collected and published in 1759—they are worth reading—in his address to the Public (Jan. 1 1755) he says—
 “As, thro’ the little arts of our theatrical Governors,
 “it has been contriv’d, during these last 7 years,
 “almost to exclude me from the stage, it may not
 “be improper to publish a list of those parts, in
 “which, for the course of many years, I have frequently been allow’d to entertain an indulgent
 “town—that I have not oftener appear’d in ’em, of
 “late, is not my fault—how I acquitted myself therein, will better become those, who remember me, to
 “declare, than for me to boast—I hope I shall
 “stand excus’d (in my present circumstances) if I
 “say, I am ready to take my round in these parts,
 “in either of our companies; nor should I fear
 “performing them, alternately, (take ’em thro’)
 “with any of our present actors, to a judicious and
 “candid audience”——this is what Murphy in the Spouter calls Theo. Cibber’s challenge to the actors—and on which Murphy has put a more ill natured construction than it deserved——T. C. then gives a long list of the parts which he had played, printing in Roman Capitals such parts which he would not then decline—in some of these parts he would have exposed himself completely, if he had played them alternately (as he proposed) with Garrick, &c.—viz. Jaques — Posthumus — Wolsey — Iago — and Richard the 3d.

Theo. Cibber was in his person far from pleasing,

the features of his face were rather disgusting—his voice had the same shrill treble, but without that musical harmony, which his father was master of—yet still an apparent good understanding and quickness of parts, a perfect knowledge of what he ought to represent, together with a vivacity in his manner, and a kind of effrontery, which was well adapted to the characters he represented, pretty amply compensated these deficiencies — (*Biog. Dram.*)—he had merit in a variety of characters, but he was so apt to mix false spirit and grimace with his acting that he often disgusted the judicious spectator—Ancient Pistol was his best character; in that part he assumed a ridiculous importance of deportment, with turgid action, long immeasurable strides, extravagant grimaces; and the sonorous cant of the old Tragedizers, so that it was impossible not to laugh at so extravagant a figure—(*Davies and Dram. Censor*)—he must have been totally inadequate to many of the parts which he played in Tragedy.

A pamphlet called the Theatrical Examiner was published in 1757—the author says, the Public will not quickly see Lord Foppington—Sir Francis Wronghead—Scrub—Don Manuel, and many other characters so well acted as they are by Theo. Cibber—and thinks, that if he had thrown himself at that time into the walk of old men in Comedy, he would have become superiour to any actor on the stage—he very properly observes, that whether Theo. Cibber is a good or bad man, does not signify two pence with regard to his public performances, if the town is pleased with his conduct on the stage, what right

have they to interfere in what has passed in or out of his conjugal state?

Theo. Cibber's characters—selection only.

D. L. 1720-1721. Clarence in Henry 4th part 2d.

1722-1723. Osrick—*Daniel in Conscious Lovers—Abel in Committee—Hippolito in Dryden's Tempest—*Somerset in Sir Thomas Overbury—*Buskin in Strollers.

1724-1725. Gentleman Usher in King Lear—Snap in Love's last Shift—Lory in Relapse—Jerry Blackacre in Plain Dealer.

1725-1726. Young Fashion.

1727-1728. Abel Drugger.

1728-1729. Pistol in Henry 4th.

1730-1731. Capt. Mizen in Fair Quaker—Roderigo in Othello—Crack in Sir Courtly Nice—Foi-gard—Beau Clincher—Daniel in Oronooko—Marplot—*George Barnwell.

1731-1732. Sir Joseph Wittol—Sir Amorous La Foole in Silent Woman—Cokes in Bart. Fair—Trappanti—*Jack Stocks in Lottery—*Father Martin in Debauchees—*Lovegirlo in C. G. Tragedy—*Mock Doctor.

1732-1733. Teague in Committee—Trim in Funeral—Tattle—*Ramilie in Miser—Lord Foppington in Careless Husband and Relapse—Sir Harry Wild-air—Sparkish in Country Wife.

Hay. 1733-1734. Count Basset—Capt. Brazen—

Renault — Syphax—Witwoud — Sir John Daw in Silent Woman—Atall.

D. L. March 1734. Lothario—Othello—Tom in Conscious Lovers.

1734-1735. Richmond—Clodio in Love makes a Man—Slender—Ned Blunt in Rover—Scrub.

1735-1736. Brisk in Double Dealer—*Nerestan in Zara—Sir Novelty Fashion—Orestes.

1736-1737. Squire of Alsatia—*King in Miller of Mansfield.

1737-1738. Sir Polydorus Hogstye in Æsop—Novel in Plain Dealer—Lucio in Measure for Measure—*Cibber a Comedian in the Coffeehouse—Dick in Confederacy—Sir Fopling Flutter in Man of the Mode.

1738-1739. Richard the 3d—Tinsel in Drummer—Gardiner in Lady Jane Gray—Lord George Brilliant in Lady's last Stake.

C. G. 1739-1740. Bayes—Pistol in Henry 5th.

D. L. 1741-1742. Jaques—Parolles.

L. I. F. 1742-1743. Fondlewife—Dr. Wolf in Nonjuror—Moneytrap.

1743. Summer—in Dublin—Polydore.

Hay. 1744. Romeo—Posthumus.

C. G. 1745. *Dauphin in Papal Tyranny.

1745-1746. Teague in Twin Rivals—Sir Courtly Nice—Gratiano.

1747-1748. Sir Amorous Vainwit in Woman's a Riddle—Luckless in Author's Farce.

1748-1749. Gardiner in Henry 8th.

Hay. 1755. Lord Townly—Iago.

C. G. 1756-1757. Sir Francis Wronghead—Fine Gentleman in Lethe.

* *Originally.*

In the list which he gives of his own parts he omits some of these characters—and mentions Barnaby Brittle—Polonius—Falstaff—Sir John Brute—Don Manuel, &c.—it does not appear in what theatre he acted these parts—some of them probably in Ireland.

There is a print of him as Pistol, and another as the Fine Gentleman in *Lethe*.

D. L. 1758-1759.

Sept. 16. As you like it. Touchstone = Yates.

19. Mourning Bride. Osmyn = Mossop : Zara = Mrs. Pritchard: Almeria = Miss Macklin.

21. Henry 8th. Wolsey = Mossop :—with Duke and no Duke. Trappolin = Palmer.

23. Much ado. Benedick = Garrick : Dogberry = Yates.

26. Hamlet = Garrick.

28. (and 30) Romeo and Juliet. Romeo = Fleetwood, being his 1st appearance on the stage : Mercutio = Palmer : Juliet = Miss Pritchard :—Fleetwood was son to the late Patentee ; he had a grace and ease, which not only seemed to obtain, but to command applause ; yet the more he played the less he

pleased, except in Young Bevil—he went to Ireland in 1760-1761.

Oct. 3. (and 5) Recruiting Officer. Plume = Palmer : Brazen = Obrien, being his 1st appearance : Kite = Berry : Bullock = Taswell : Worthy = Austin : 1st Recruit = Yates : Sylvia = Miss Macklin : Rose = Miss Hippisley.

Garrick had lost Woodward, but in his greatest difficulties he was never without resources ; he had met with an accomplished young gentleman, and had taken infinite pains with him—Obrien was received with candour, warmth, and universal applause : his person and manner were uncommonly genteel and highly finished—he was peculiarly easy ; and in the drawing of his sword he threw all other performers at a wonderful distance, by his swiftness, grace, and superiour elegance*—for some years he acted a variety of characters with great and merited success, and with a peculiar and pleasing vivacity ; in elegance of deportment and variety of graceful action, he excelled all the actors of his time—(*Davies and Wilkinson*)—he left the stage in consequence of marrying an Earl's daughter—Davies and Wilkinson, from a false and foolish delicacy, do not think proper to mention Obrien by name ; and Obrien, if we may judge from the scruples of his friends, and from what I was told in 1803 when I resided in his neighbourhood, had since he left the stage wished to “ sink the “ player,” and to bury in oblivion those years of his life which are the most worth being remembered—

* His father was a fencing master.

ashamed perhaps of a profession, which is no disgrace to any one, who conducts himself respectably in it, and in which to succeed, is, generally speaking, a proof of good natural abilities, and a diligent application of them—*Ex quovis ligno non fit Mercurius*—it is not every body that can make even a moderate actor.

Dr. Moore says “ an advantageous figure, a graceful manner, a good voice, a strong memory, an accurate judgment, are all required in a player ; sensibility and the power of expressing the emotions of the heart by the voice and features are indispensable — it seems therefore unreasonable not to consider that profession as creditable, in which we expect so many qualities united ; while many others are thought respectable, in which we daily see persons arrive at eminence, without common sense.”

Oct. 7. Wonder. Felix = Garrick : Lissardo = Yates.

10. Measure for Measure. Duke = Mossop : Lucio = Obrien : Isabella = Mrs. Cibber.

12. Richard 3d = Mossop : Henry 6th = Berry : Richmond = Havard : Buckingham = Davies : Tressel = Holland : Lady Anne = Mrs. Davies : Queen = Mrs. Pritchard : — with Intriguing Chambermaid. Drunken Colonel = Yates : Lettice = Mrs. Clive.

14. Provoked Wife. Sir John and Lady Brute = Garrick and Mrs. Cibber.

17. Measure for Measure, with the Diversions of the Morning—Garrick having settled preliminaries with Foote for the Exotics (for so he call-

ed Foote and Wilkinson) they appeared on this evening.

Foote did not publish the Diversions of the Morning, as being better calculated for representation than perusal—the piece no doubt underwent a variety of alterations according to circumstances—on the present occasion the 1st act was altered from Taste—the 2d act is printed in Wilkinson's Wandering Patentee Vol. 4—Puzzle = Foote : Bounce = Wilkinson : Frelove = Holland : Manly = Burton : Crambo = Blakes : Prompter = Cross :—Foote instructed his pupil Bounce in imitation of Macklin instructing Barry to act Othello—Wilkinson also gave his imitations——when Wilkinson for his bt. (see May 14) acted Puzzle, and imitated Foote, Bounce was omitted.

When this Farce was first acted, it produced an overflowing theatre—curiosity was universally raised to see Foote's Pupil, for so Wilkinson was erroneously called, and for many years absurdly supposed to be——in the character of Bounce he gave imitations of Sparks in Capulet—Barry in Alexander—Sheridan in Orestes – and Foote in a Prologue—this went on for 5 or 6 nights with great success, till Sparks seriously remonstrated with Garrick on the injury done him, both as to his reputation as an actor and as to his peace of mind—Garrick in consequence came to the theatre at noon, and positively forbade Wilkinson to take off the actors—Wilkinson felt embarrassed and mortified ; when up came Dame Clive, and represented strongly to him the impropriety of his conduct—“ not,” said she, “ but “ that I can, and do take off myself, but then it is

“ only the Mingottii and a set of Italian squalling
 “ Devils, who come over to England to get our bread
 “ from us ; and I say curse them all for a parcel of
 “ Italian bitches”—at night the audience was so
 disappointed at not having Wilkinson’s imitations,
 that a serious riot ensued——Garrick then con-
 sented, that Wilkinson should give them—and also
 added a sort of permission for him to take off *him-*
self, if he could—Wilkinson took him at his word,
 and was very successful in his imitations of Garrick
 —after that, all opposition was dropped ; and the
 enraged performers were advised to let him die
 a natural death——Wilkinson in his Memoirs gives
 a particular account of his Imitations on this and
 many other occasions—he proves beyond the pos-
 sibility of a doubt, that he was not Foote’s pupil.

Oct. 18. Not acted 12 years, *Twin Rivals*. Elder
 Wou’dbe = Mossop : Younger Wou’dbe = Palmer :
 Teague = Yates : Subtleman = Blakes : Trueman
 is omitted : Mrs. Midnight = Mrs. Macklin : Aurelia
 = Miss Pritchard : Constance = Mrs. Davies :—
 acted twice.

19. *Orphan*. Castalio = Fleetwood : Chamont =
 Holland : Polydore = Obrien : Monimia = Miss
 Pritchard.

21. *Suspicious Husband*. Ranger = Garrick :
 Jack Meggot = Obrien.

25. *King Lear* = Garrick : Bastard = Palmer :
 Gentleman Usher = Yates : Cordelia = Mrs. Cibber.

27. *Old Batchelor*. Fondlewife = Foote : Bell-
 mour = Palmer : Sir Joseph Wittol = Yates : Læ-
 titia = Mrs. Pritchard :—with *Diversions of the*
Morning.

30. Macbeth = Mossop :—with Diversions, &c.

Nov. 1. Relapse. Lord Foppington = Foote : Loveless = Havard : Young Fashion = Holland : Worthy = Palmer : Lory = Yates : Coupler = Taswell : Berinthia = Mrs. Pritchard : Miss Hoyden = Mrs. Clive :—rest omitted.

2. Jane Shore. Hastings = Garrick : Shore = Mossop : Jane Shore = Mrs. Pritchard : Alicia = Mrs. Cibber.

3. Comus—see Nov. 24 1756.

4. Tamerlane. Axalla = Austin.

8. Zara with Lethe. Fine Gentleman = Obrien :—Garrick acted Lusignan and Lord Chalkstone.

13. Way of the World. Witwou'd = Obrien : Foible = Miss Barton :—see Mrs. Clive's last bt.

14. Spanish Fryar. Torrismond = Holland : Elvira = Mrs. Clive :—rest as Feb. 23 1757.

15. Fatal Marriage. Biron = Garrick.

15. Rehearsal. Bayes = Garrick.

17. Double Dealer. Brisk = Obrien : Lord Froth = Blakes : Lady Plyant = Miss Barton :—see Oct. 29 1756.

18. (21-25-28) Not acted 12 years, Siege of Damascus. Phocyas = Fleetwood : Caled = Mossop : Eudocia = Mrs. Cibber.

23. Rule a Wife. Leon = Garrick : Copper Captain = Palmer : Estifania = Mrs. Pritchard.

24. Sir Courtly Nice. Hothead is omitted—(see Nov. 6 1753)—with Englishman in Paris.

Dec. 2. Busy Body. Marplot = Garrick, 1st time : Sir George Airy = Palmer : Sir Francis Gripe = Yates : Miranda = Miss Macklin : Patch = Mrs. Clive :—Garrick knew that Marplot was the character

in which Woodward shone to great advantage—he therefore resolved, with something like a spirit of revenge, to play that part himself, having no doubt but that he should eclipse Woodward entirely—but he was mistaken; the seceder to Dublin could put on such a vacant countenance that all the mischief he did by being busy in other people's affairs, appeared to be the effect of accident; whereas Garrick had so much meaning, such strong intelligence in his countenance, that he seemed to do every thing by design—it may therefore be fairly said that in this attempt he failed. (*Murphy.*)

8. *Romeo and Juliet.* Capulet = Berry : Paris = Austin : Friar = Havard : Juliet = Mrs. Cibber.

13. *Merope and Lethe.*

16. *Busy Body*, 7th time. Charles = Holland, 1st time.

18. Foote's *bt. Merchant of Venice.* Shylock = Foote : Gratiano = Palmer : Portia = Mrs. Clive : = with the *Diversions of the Morning*—the Author had been advertised for the Farce, but on this morning it was prohibited by the Lord Chamberlain, at the request of Mr. Apreece, who was ridiculed in it as Cadwallader—the Manuscript in B. M. says that Foote on this night defended himself against the imputations, which had been thrown out against him, and which had occasioned the prohibition of the Author.

Dec. 20. For the General Lying in Hospital. Zara, with, (never acted) the Rout. Feeble (an old debauchee) = Yates : Felix (his son) = Obrien : Sir William Wheedle (a sharper) = Palmer : Mrs. Furbelow = Mrs. Bennet : Rhodamintha (her daughter)

= Miss Barton : Lady Never-Settle = Miss Pritchard :
 —Feeble is in love with Rhodamintha—he intends to marry her, and only wants to be satisfied that she is a gentlewoman—Mrs. Furbelow by the suggestion of Sir William, who is her confederate, gives a Rout—several persons are engaged to assume the appearance of noblemen—at the conclusion, Felix convinces his father that Mrs. Furbelow and her daughter are women of infamous character—this F. had been announced, in the preceding bills, as being written by a person of quality—it is on the whole a poor piece—Lady Never-Settle is a short character, but a very good one.

The Rout is attributed to Hill, who was an extraordinary character—(see his Life in the B. D.)—he was a rapid writer—in 1752 he published a daily essay under the title of the Inspector—in the dispute between Fitzpatrick and Woodward, (see the end of D. L. 1752-1753) he seems to have attacked Woodward in an abusive manner—“ A Letter from
 “ Henry Woodward, Comedian, the meanest of all
 “ characters ; (see Inspector No. 524) to Dr. John
 “ Hill, Inspector-General of Great Britain, the
 “ greatest of all characters ; (see all the Inspectors)”
 —was published in 1752—Woodward says that Hill attempted to act in Pantomime, Tragedy and Comedy, and that he totally failed in all his attempts—Churchill in the Rosciad has some very good lines on Hill—he concludes with saying

—— “ But Woodward came—Hill slipp’d away,
 “ Melting, like ghosts, before the rising day.”

28. Not acted 12 years, Æsop. Mossop—Yates

— Obrien — Palmer — Holland — Mrs. Clive — Mrs. Pritchard — Miss Pritchard — acted 7 times — Mossop — Yates — Holland — Mrs. Clive — Mrs. Pritchard and Miss Pritchard probably acted *Æsop* — *Learchus* — *Oronces* — *Doris* — *Hortensia*, and *Euphronia*.

Jan. 2. Garrick acted *Abel Drugger* and *Lord Chalkstone*.

3. Never acted there, *Antony and Cleopatra*. Antony = Garrick : *Enobarbus* = Berry : *Thyreüs* = Holland : *Octavius Cæsar* = Fleetwood : *Æmilius Lepidus* and *Dercetas* = Blakes : *Sextus Pompeius* and *Proculeius* = Austin : *Eros* = Davies : *Canidius* = Wilkinson : *Agrippa* = Packer : *Cleopatra* = Mrs. Yates : *Octavia* = Mrs. Glen : *Charmian* = Miss Hippisley : *Iras* = Miss Mills : — acted 6 times.

Shakspeare's play was adapted to the stage by abridging and transposing only — Capel's alteration is judicious on the whole, but might have been better — for the convenience of representation it was right to reduce the number of characters, but this is done without any regard to propriety — the speech with which *Philo* opens the play, and the famous description of *Cleopatra* on the *Cydnus* (taken from *Enobarbus*) are given to *Thyreüs* — if a change were to be made it should certainly have been made in favour of some Roman of consequence on Antony's side, not in favour of *Thyreüs*, who was Cæsar's freedman, and who had never seen *Cleopatra* till he was sent with a message to her, as in the 3d act of the play — what the *Soldier* and *Scarus* say in the 3d and 4th acts is absurdly given to *Diomedes*, who was only Secretary to *Cleopatra* and could have nothing to do with military concerns — in act 2nd Antony says —

“ If we compose well here, to Parthia :

“ Hark you Ventidius.”

Capel has changed the name to Canidius, which was wrong, as Ventidius was the person really sent to oppose the Parthians.

That Capel and Garrick should not take the trouble to read Plutarch's Life of Antony is inexcusable—but even Steevens seems to have contented himself with consulting Sir Thomas North's translation, without referring to the original.

Act 1st scene 3d, Cleopatra says—

“ Look, pr'ythee Charmian,

“ How this Herculean Roman does become

“ The carriage of his chafe.”

Steevens observes that Antony was descended from Anton (Anteon) the son of Hercules; he should have added, that when Antony expected to be most conspicuous, he affected to dress like Hercules.

Scene 4th, Cæsar enumerates the hardships which Antony went through—Steevens says *all* these circumstances are taken literally from Plutarch: this is not correct, Plutarch does not mention the stale of horses.

In this speech Skakspeare most improperly uses the modern name of Modena instead of Mutina.

Act 2nd scene 2nd, Antony says—

“ My being in Ægypt, Cæsar,

“ What was't to you ?”

Anne refert, ubi et in quam arrigas? (Suetonius.)

was Antony's real answer to Cæsar when reproached about Cleopatra.

Agrippa says to Cæsar—

“ Thou hast a sister by the mother’s side,

“ Admir’d Octavia.”

Plutarch expressly says she was his sister, but *not* by the mother’s side.

Act 3d scene 4th, Antony says of Cæsar—

“ He has wag’d

“ New wars ’gainst Pompey ; made his will and

“ read it

“ To public ear.”

it was Antony’s will that Cæsar read, not his own—this is related so circumstantially by Plutarch, that it is hardly possible Shakspeare could have been led into this gross mistake by any fault in the old Translation.

Garrick revived this play with all the advantages of new scenes, habits, and decorations, but it did not answer his expectation—his own person was not sufficiently important for Antony ; and Mrs. Yates had not perhaps at this time displayed abilities equal to the representation of Shakspeare’s best female character, Lady Macbeth excepted.

In Johnson and Steevens’ Shakspeare, Cleopatra’s attendant is called Charmian, which is wrong—Plutarch calls her Charmion—and so does Dryden—see C. G. Nov. 15 1813.

Jan. 6. London Merchant——17. Miser.

20. Conscious Lovers. Young Bevil = Holland : Tom = Obrien : —Plays stopped on account of the death of the Princess of Orange.

29. Measure for Measure.

Feb. 1. Not acted 30 years, Ambitious Stepmother. Memnon = Mossop : Artaxerxes = Fleetwood : Artaban = Holland : Artemisa = Mrs. Pritchard : Ames-

tris = Mrs. Cibber : Cleone = Miss Macklin :—acted 7 times.

3. For bt. of Mr. Smart. Merope, with, (never acted) Guardian. Heartly (the Guardian) = Garrick : Sir Charles Clackit = Yates : Young Clackit (his nephew) = Obrien : Harriet (an heiress) = Miss Pritchard : Lucy (her maid) = Mrs. Clive :—acted 17 times—Harriet is secretly in love with her Guardian—Young Clackit has the vanity to think that she is in love with him—by a mistake on the part of Lucy, Sir Charles fancies that he is the favourite—at the conclusion Harriet gives her hand to Heartly—this is a neat Comedy in 2 acts—it was taken from the French, and adapted to the English stage by Garrick.

15 and 17. Creusa. Aletes = Mossop.

23. Orphan. Monimia = Mrs. Cibber.

24. Rule a Wife. Cacafo = Berry.

26. Much ado, and Chrononhotonthologos.

27. Mossop acted Richard the 3d.

March 3. Not acted 30 years, Eurydice. Perianther = Garrick : Procles = Havard : Polydore = Holland : Eurydice = Mrs. Cibber :—this T. came out at D. L. Feb. 22 1731—Mallet has been said to have brought it forward on this evening with alterations—the alterations however are very slight—some speeches are shortened or omitted, but no change of any importance is made—even the improper expressions of Sir, Madam, &c., are not corrected—the play was acted but 4 times.

8. Richard 3d = Garrick—12. Macbeth = Mossop.

15. Alchemist. Sir Epicure Mammon = Berry :—this was his last appearance on the stage.

19. Mrs. Cibber's bt. Zara and Lethe.

20. Mrs. Pritchard's bt. Provoked Husband. Lord and Lady Townly = Garrick and Mrs. Pritchard.

24. Mossop's bt. Venice Preserved. Jaffier = Garrick, 1st time for 4 years: Pierre = Mossop: Belvidera = Mrs. Cibber:—with Male Coquette. Daffodil = Obrien.

26. Mrs. Clive's bt. Wonder. Felix = Garrick: Flora = Mrs. Clive:—with Upholsterer. Palmer—Yates—Holland—Mrs. Yates and Mrs. Clive:—see April 11 1760.

27. Miss Macklin's bt. Much ado. Benedick = Garrick: Beatrice = Miss Macklin:—with Male Coquette. Prologue by Garrick:—this Prologue has but little merit, yet Garrick seems to have been particularly fond of speaking it.

31. Every Man in his Humour. Kately = Garrick: Bobadill = Yates: Brainworm is omitted: Master Stephen = Obrien: Young Knowell = Holland.

April 2. Palmer's bt. Rule a Wife, with Englishman in Paris. Buck = Palmer.

5. Havard's bt. Romeo and Juliet = Garrick and Miss Pritchard:—with Miss in her Teens by children.

7. For bt. of Yates. Stratagem. Archer = Garrick: Scrub = Yates: Aimwell = Palmer: Mrs. Sullen = Mrs. Yates, 1st time: Cherry = Miss Haughton:—with Reprisal.

16. Berry's bt. Tempest.

17. Fleetwood's bt. Hamlet = Fleetwood: Laertes = Obrien: Ophelia = Mrs. Cibber:—the Prologue upon Shakspeare and his works to be spoken by Garrick.

18. Miss Pritchard's bt. Comus. Lady = Miss Pritchard:—with Guardian.

19. Holland's bt. Tancred and Sigismunda = Holland and Miss Pritchard:—with Lethe.

21. Never acted, Orphan of China. Zamti (a Mandarin) = Garrick: Etan = Mossop: Hamet = Holland: Timurkan (Emperor of the Tartars) = Harvard: Octar (a Tartar general) = Bransby: Mirvan = Davies: Mandane (wife to Zamti) = Mrs. Yates:—this T. was written by Murphy—it was acted 9 times—about 20 years before the play begins, Timurkan had conquered China, and destroyed all the royal family, except an infant called Zaphimri—Zamti had contrived to save Zaphimri—he had brought him up as his own son, and under the name of Etan—he had sent Hamet, who was really his son, to be educated in a distant province—the inhabitants of Corea attempt to defend themselves against Timurkan—they are defeated, and Hamet is taken prisoner—Timurkan suspects Hamet to be Zaphimri—Zamti knows Hamet to be his son, but does not undeceive Timurkan—Timurkan condemns Hamet to death—Zamti and his friends form a design for recovering their liberty—Zamti tells Etan that he is Zaphimri—he presents him to his friends as such—Octar orders the guards to kill Hamet—Mandane enters and declares Hamet to be her son—Zamti does the same—Timurkan commands Zamti, Mandane, and Hamet to be confined in separate prisons—Zaphimri, in the hope of saving their lives, avows himself to Timurkan as the Orphan of China—Mirvan is a Chinese in the service of Timurkan, but secretly a friend to Zamti—he tells Timurkan that he had killed Zaphimri—Timurkan orders him to bring Zaphimri's head—Mirvan brings in Za-

phimri alive—Timurkan snatches Mirvan's sabre—Timurkan and Zaphimri exeunt fighting—Timurkan is killed, and the Tartars are defeated—Zamti dies in consequence of the tortures which he had suffered on the rack—Mandane had killed herself——this is not an interesting T., we feel but little concern about the transactions of the Chinese and Tartars—the distress of Zamti and Mandane, about their son, is certainly meant by Murphy as an appeal to the heart, but unfortunately the circumstances, from which the distress arises, are so remote from common life, that it does not much affect us—the language is at times animated and natural, but in general stiff and declamatory—on the whole this is but a moderate T.

The Chinese Orphan was printed in 1741—it is altered by Hatchett from a specimen of the Chinese Tragedy in Du Halde's History of China—it is interspersed with songs after the Chinese manner—it is totally unfit for representation, but it is by far more interesting than Murphy's play—Voltaire's Orphan of China was brought out in 1755—in that T. the Orphan is an infant—Murphy conceived that it would be a great improvement to make him a man.

Murphy afterwards made some alterations in this Tragedy, with which it was revived at C. G. Nov. 6 1777—but with success very inferior to that of its first appearance—it was revived at Dublin Feb. 13 1810 for Holman's bt.—Zamti = Holman : Mandane = Miss Smith :—in Murphy's works it is reprinted in its improved state.

April 24. For bt. of Mrs. Yates. Way of the World and Guardian.

26. Obrien's bt. Careless Husband. Lord Foppington = Obrien :—with Guardian.

27. Blakes' bt.—Garrick acted Lord Townly.

30. Miss Haughton's bt. Provoked Wife. Sir John and Lady Brute = Garrick and Mrs. Pritchard.

May 2. Zara. Lusignan = Garrick : Zara = Mrs. Yates.

4. For bt. of Mr. and Mrs. Cross. Busy Body. Marplot = Garrick :—with an Epilogue to the Town by Garrick.

9. Conscious Lovers. Young Bevil = Mossop : Indiana = Miss Macklin.

11. Not acted 10 years, New way to pay Old Debts. Sir Giles Overreach = Burton : (perhaps his bt.) Wellborn = Palmer : Justice Greedy = Yates : Allworth = Holland : Lady Allworth = Mrs. Pritchard : (rest omitted)—with Tom Thumb.

14. Wilkinson acted Othello for his bt., and afterwards imitated Foote with great success in the Diversions of the Morning.

16. Fair Quaker. Mizen = Obrien.

21. For bt. of Mozeen, Miss Barton, Miss Hippisley and others. Tancred and Sigismunda (as before)—with, never acted, the Heiress, or Antigallican. Capt. Hardy (the Antigallican) = Yates : Dash (a coxcomb) = Palmer : Briton Sen. = Burton : Briton Jun. (his son) = Packer : Harriot (the Heiress—disguised as a boy) = Miss Barton : Letitia (daughter to Briton) = Miss Hippisley : Mrs. Spruce (a milliner) = Mrs. Bradshaw : Lady Everbloom = Mrs. Simpson :—the dialogue of this Farce is not bad—the plot is very slight—Harriot, for family reasons, had been brought up as a boy—Letitia falls in love

with Harriot, supposing her to be a man—at the conclusion, Harriot's sex is discovered, and she is united to Briton Jun.—Thomas Mozeen, the actor, published this piece in a volume of poems in 1762—he says that the character of Harriot was objected to as unnatural—so it is—but a similar character had been introduced by two of our best writers—by Fletcher in *Love's Cure*, and by Vanburgh in the *Mistake*.

O'Keeffe says that Mozeen was the author of the Epilogue called “Bucks have at ye all”—he is probably right, as Mozeen wrote several songs.

23. Mossop acted Hamlet.

25. Rehearsal. Bayes = Garrick :—Miss Barton played one of the small parts.

28. Beggar's Opera, with Lying Valet. Sharp = Yates : Melissa = Miss Barton.

29. Mourning Bride. Osmyn = Mossop : (seemingly his last appearance at D. L.) with Apprentice. Dick = Austin : Charlotte = Miss Barton.

30. Careless Husband. Lord Foppington = Obrien, 2d time : Edging = Miss Barton :—with Old Man taught Wisdom. Miss Lucy = Miss Barton.

31. Zara. Lusignan = Garrick : Osman = Clarke from C. G. : Zara is omitted :—with Guardian. Lucy = Miss Barton.

June 4. Wonder. Felix = Garrick : Col. Briton = Holland : Inis = Miss Barton : Flora = Mrs. Clive : an occasional Prologue to be spoken by Garrick—in the bills before the day of performance Miss Haughton's name stood for Flora—Mrs. Clive had probably been ill, as Miss Barton had played one or two of her characters.

19. For the bt. of some distressed Actors who formerly belonged to the Theatres. Beggar's Opera. Macheath = Beard : Lucy = Miss Barton : Polly = Miss Macklin :—with the Lying Valet—the characters by the young part of the company.

Publick Advertiser June 20. “The weather proving
“so unfavourable for plays, the Benefit for the dis-
“tressed Actors, last night, did not answer so well
“as was expected ; therefore by particular desire
“another play will be performed June 26, and seve-
“ral of the actors now in town have generously
“offered their assistance.”

June 28. For the benefit of some distressed Actors. Careless Husband. Lord Foppington = Obrien : Lady Easy = Mrs. Pritchard : Lady Betty Modish = Miss Pritchard :—with Miss in her Teens by Children.

July 19. For one night only, Arden of Feversham. Arden = Havard : Mosby = Bransby : Black Will = Phillips : Franklin = Scrace : Michael (Arden's servant) = Wignell : Shakebag = Vaughan : Mayor of Feversham = Burton : Green = Packer : Lord Cheyney = *** : Alicia by a young Gentlewoman, who never appeared on any stage : Maria (Mosby's sister) = Miss Barton :—with a Prologue and Epilogue——this T. was written by Lillo—it is only an alteration of an old play of the same name, which was printed in 1592, and reprinted in 1770—to the latter edition is prefixed an historical account of the murder of Arden, which took place on the 15th of Feb. 1550—in the play, Arden is said to have obtained from the Duke of Somerset, at that time Protector, all the lands of the Abbey of Feversham—Greene, who had some claim on these lands, be-

comes his inveterate enemy—Ales, Arden's wife, is in love with Mosbie—Arden suspects her of an improper attachment to Mosbie, but has no absolute proof of it—Ales puts poison in her husband's broth—he dislikes the taste of it, and does not eat it—Arden goes to London with his friend Franklin—Greene hires two desperate ruffians, called Blacke Will and Shakebagge, to murder Arden—Michael has sworn to Ales that he would kill his master—he promises Blacke Will and Shakebagge to leave the door of the house unlocked, but when it comes to the point, he is frightened and they are disappointed—they resolve to kill Arden on his journey from London—just as they are going to effect their purpose, Lord Cheiny enters with his attendants, and Arden arrives in safety at Feversham—he is at last murdered in his own house—the murderers carry his body behind the Abbey, and leave it there—the track of their feet is seen in the snow, so as to make it plain, that Arden was not murdered where he was found, but carried thither after he was dead—blood is likewise discovered on the floor—Ales, Mosbie, Greene, and all the other persons, who were principals or abettors in the murder, are punished as they deserved.

Lillo has softened the character of Alicia—a change greatly for the worse—Mosby takes a more leading part in the murder than he does in the old play—the scene lies entirely at Feversham, except at the beginning of the 3d act, when Lord Cheyney meets Arden on a road near Feversham—Lillo's alteration is not so good an one as it might have been made—he has borrowed a considerable part of the dialogue

and should have borrowed more—some things are judiciously omitted—Black Will is a good character—more of it should have been retained—Lillo's play was much applauded, but not acted a second time—it was generally Lillo's fate to have his plays badly performed ; the young Lady in particular who played Alicia was totally unfit for the character—(*Davies*)—see C. G. April 14 1790.

Garrick acted Benedick 4 times—Hamlet 1—Felix 6—Brute 5—Ranger 4—Lear 1—Hastings 1—Abel Drugger 4—Lusignan 5—Lord Chalkstone 5—Biron 2—Bayes 2—Leon 6—Marplot 14—Antony 6—Guardian 17—Periander 4—Richard 1—Lord Townly 2—Jaffier 1—Kitely 1—Romeo 1—Archer 1—Zamti 9.

Previously to the opening of the theatre for the winter, Mossop had been engaged by Barry and Woodward at Dublin, which was a great loss to D. L.

Mrs. Macklin died in the course of this season—the Dramatic Censor says she was admirable in the Nurse in *Romeo and Juliet* ; and that her description of Falstaff's death in *Henry 5th*, as the Hostess, was inimitable——Chetwood says in 1749, that by her judgment and execution in the parts she undertakes she may be ranked with the first class of actresses—she never attempts any character improper for her, she knows the power of her own talents, and always shines with unborrowed light—her propriety in dress is another excellence she possesses—in my theatrical course of about 30 years I have not seen her equal in *Widow Blackacre*—Mrs. Day—*Widow Lackit*—*Lady Plyant*—*Doris in Æsop*—Mrs. *Amlet*—*Lady Wishfort*, &c.

Mrs. Macklin's characters—selection only.

D. L. 1739-1740. Mrs. Amlet in *Confederacy*—
Mrs. Day in *Committe*—Lucy in *R. O.*—Wishwell
in *Double Gallant*—Widow Lackit in *Oronooko*—
Lady Wishfort—Mrs. Prim—Tattleaid in *Funeral*
—Diana Trapes.

1740-1741. Mrs. Otter in *Silent Woman* —
Hostess in *Henry 4th part 2d*—Mrs. Quickley in
Merry Wives—Mrs. Peachum—Widow Blackacre
in *P. D.*

1741-1742. Dol Common—Lady Plyant—Hostess
in *Henry 4th part 1st*—Lady Wronghead.

Hay. 1743-1744. Lappet—Dorcas in *Mock Doctor*.

D. L. 1744-1745. Æmilia in *Othello*—Mademoi-
selle in *Provoked Wife*.

1745-1746. Lady Dorimen in *She Gallants*.

1746-1747. Lady Wrangle in *Refusal*.

1747-1748. Probably Hostess in *Henry 5th*.

Dublin 1748-1749. Nurse in *Romeo*—probably
Doris in *Æsop*.

C. G. 1750-1751. Patch—Viletta in *She wou'd
and she wou'd not*—Lady Cockwood in *She wou'd
if she cou'd*.

1751-1752. Abigail in *Drummer*—Lady Lay-
cock in *Amorous Widow*—Jacinta in *Mistake*.

1752-1753. * Mrs. Subtle in *Englishman in
Paris*.

D. L. 1754-1755. Landlady in *Chances*.

1756-1757. Bromia in *Amphytrion*.

1758-1759. Mrs. Midnight in *Twin Rivals*.

* *Originally.*

Berry was very ill at the time of his bt.—he was buried Jan. 16 1760 at St. Martin's in the Fields. (*B. M.*)—he was engaged at D. L. in 1728-1729—for some years he chiefly played singing parts—in 1734-1735 he came into a more regular line of acting—in voice and figure he resembled John Mills—the Dramatic Censor says he was respectable in several parts, but drowsy in others—his chief fault was blubbering in grief.

Taswell seems not to have acted after this season—it does not appear whether he died or only retired from the stage—he was a confined actor, but what he did was generally distinguished with marks of genius; his Polonius was good and his Cimberton still better—in Dogberry his dryness of humour and laughable cast of features will never be excelled—he buffooned Gardiner in Henry 8th sadly.

C. G. 1758-1759.

Sept. 18. Way of the World.

20. Suspicious Husband.

22. Committee. Mrs. Day = Mrs. Pitt.

Oct. 2. Conscious Lovers. Young Bevil = Ross : Myrtle = Ryan : Cimberton = Shuter : Indiana = Mrs. Bellamy.

4. Henry 4th. Falstaff = Shuter : Hotspur =

Clarke, 1st time : King = Sparks : Prince of Wales = Ross.

6. Orphan. Polydore = Clarke : Monimia = Mrs. Bellamy.

9 and 11. Beggar's Opera. Macheath = Lowe : Peachum = Collins : Lockit = Dunstall : Mrs. Peachum = Mrs. Pitt = Mrs. Slammekin = Mrs. Green.

13. Love for Love. Valentine = Ross : Foresight = Collins :—rest as May 9 1758.

14. (16-18-28) Never acted there, Tancred and Sigismunda = Ross and Mrs. Bellamy : Osmond = Clarke.

23. Othello = Ross : Desdemona = Mrs. Bellamy.

24. Provoked Husband. Lord Townly = Ross : Sir Francis Wronghead = Shuter : Lady Townly = Mrs. Hamilton.

25. Stratagem. Archer = Ross, 1st time : Dorinda = Miss Nossiter, her 1st appearance there for 3 years :—rest as before.

26. Double Dealer. Careless = Ryan : Lady Plyant = Miss Nossiter :—rest as Nov. 28 1754.

27. Siege of Damascus. Phocyas = Ross :—rest as March 29 1758.

30. Hamlet = Ross : Ghost = Ryan.

Nov. 1. Romeo and Juliet = Ross and Mrs. Bellamy.

2 and 3. Coriolanus = Smith : Veturia = Mrs. Hamilton.

4 and 6. Tamerlane. Axalla = Smith.

7. Spanish Fryar. Gomez = Shuter.

9. London Cuckolds. Dashwell = Shuter.

14 and 15. Ross acted Alexander.

16 and 17. Rover.

18. Bold Stroke for a Wife.
 20. Conscious Lovers. Myrtle = Smith.
 21. As you like it. Touchstone = Shuter.
 23. Prophetess, with Sultan, a Masque. Zaida = Mrs. Abegg, her 1st appearance.

Dec. 2. Never acted, Cleone. Sifroy (a General Officer) = Ross : Glanville (his near relation) = Sparks : Beaufort Sen. (father to Cleone) = Ridout : Beaufort Jun. (her brother) = Dyer : Paulet (friend to Sifroy) = Clarke : Ragozin (servant to Sifroy—but corrupted by Glanville) = Anderson : Cleone (wife to Sifroy) = Mrs. Bellamy : Isabella (her companion) = Mrs. Elmy :—acted 16 times—the scene seems to lie in France—Sifroy is mentioned as having defeated the Saracens, and pursued them to Avignon—Glanville is apparently a man of honour, but really a villain—he had seduced Isabella for the sake of making her instrumental to his designs—he tells Sifroy by letter that Paulet and Cleone have a criminal intercourse—Sifroy believes him—Ragozin, at the instigation of Glanville, stabs Paulet—but, as it proves, not mortally—Glanville makes love to Cleone—she treats him as he deserves—Cleone suspects Glanville of a design on her life—she sets off for her father's house, with her child who is about 5 years old—Sifroy returns home—at the close of the 3d act, Cleone enters in a wood—Ragozin kills the child—Cleone faints—Ragozin supposes her to be dead, and leaves her—Cleone recovers from her fit, but loses her senses—Beaufort Sen. accuses Glanville of having murdered Paulet—Glanville is carried off by the officers of justice—in the 5th act, Cleone is discovered sitting by her dead

child—Sifroy, &c. enter—Isabella discloses Glanville's villany—Cleone dies—several parts of this T. are flat, but the singular merit of the 3d and 5th acts greatly overbalances all defects—Dodsley, in the preface to the 3d edition, says—that he has borrowed a hint from the Legend of St. Genevieve—that his play was originally in 3 acts—and that by the advice of Pope he extended it to 5—the success of Cleone was very much owing to Mrs. Bellamy's acting—see her Memoirs—Garrick had rejected Cleone.

18. Theodosius = Gentleman, his first appearance on any stage : Varanes = Ross : Athanais = Mrs. Bellamy.

19. For the bt. of the Asylum. Miser and Englishman returned from Paris—Prologue by Ross.

29. Miss Nossiter acted Roxana.

Jan. 3. Prophetess. Delphia = Mrs. Vincent : Aurelia = Miss Nossiter : Drusilla = Mrs. Baker.

4. She wou'd and she wou'd not. Trappanti is omitted : Don Manuel = Shuter, 1st time : Don Philip = Ross : Hypolita = Mrs. Vincent : Flora = Mrs. Baker : Viletta = Mrs. Pitt.

11. Zara. Lusignan = Sparks : Osman = Clarke : Nerestan = Dyer : Zara = Gentlewoman, 1st appearance on any stage : —with Contrivances. Rovewell = Lowe : Argus = Collins : Arethusa = Mrs. Baker : Betty = Mrs. Pitt.

12. Mourning Bride. Zara = Miss Nossiter, 1st time.

17. Othello. Æmilia = Mrs. Green.

Feb. 1. Henry 5th = Smith : Chorus = Ryan : Hostess = Mrs. Pitt.

3. Coriolanus. Volumnia = Mrs. Vincent :— with Catharine and Petruchio = Mrs. Green and Shuter.

9. Way of the World. Lady Wishfort = Mrs. Pitt.

15. Cymbeline was revived with material alterations by Hawkins. Palador (or Guiderius) = Smith : Leonatus = Ross : Philario = Ridout : Bellarius (Bellarius) = Sparks : Cymbeline = Ryan : Cadwel (or Arviragus) = Lowe : Cloten = Clarke : Pisanio = Dyer : Imogen = Mrs. Vincent : — acted 6 times — Mrs. Bellamy declined the part of Imogen, which was a great loss to the piece—Ridout also was cast for a part of importance, to which he must have been totally inadequate—the Scene lies partly at a Royal Castle, and partly in and near a Forest in Wales—this alteration is made with a view of reducing Cymbeline to the regularity of a modern Tragedy—the unity of time is preserved, and the unity of place not greatly violated—the character of Jachimo is totally omitted, and the first part of that of Leonatus Posthumus—the Queen is spoken of as lately dead—Pisanio is made the friend, instead of the servant to Leonatus, and his name is from caprice changed to Philario—the present Pisanio is an Italian, the confident and tool of Cloten—Cloten is made a serious character—the parts of Palador and Philario are considerably enlarged and (as Hawkins says) *improved*—the original language has been in many places retained ; in others an endeavour has been professedly made to supply the scenes with diction similar thereto.

Act 1. Caius Lucius demands tribute of Cymbeline, which is refused—when he goes out, Cymbeline tells Cloten that he has disinherited Imogen and

made him his heir—Pisanio relates to Cloten by what arts he had imposed on Leonatus, and made him believe that Imogen was false; among other things he says—

————— “ This fair proposal
 “ Had sanction from all sides, and liquor’d noddles
 “ Jostled to hear my tale.”

Imogen is discovered in prison; Philario, who has received letters from Leonatus to inform him of her incontinence, persuades her to disguise herself and make her escape as a boy.

Act 2. Cloten and Cymbeline discover that Imogen is gone—Bellarius, Palador, and Cadwel enter next—this scene is not materially altered—the ensuing one between Philario and Imogen is altered for the worse—Bellarius returns—Philario and Imogen enter to him and are kindly received by him—when Palador sees the strangers, he says—

————— “ The Gods are come
 “ In visitation to our hermitage—
 “ The eldest is God Pan; the other seems
 “ Like swift-leg’d Mercury, or the God of Love,
 “ Drest in his mother’s smiles.”

it is really astonishing that Hawkins did not see the absurdity of making a youth brought up in a cave, and that at a time when there was so little connexion between Rome and Britain, talk in this manner.

Act 3. Philario in a Soliloquy expresses his doubts whether Imogen is innocent or not—when Bellarius enters, Philario says to him of his sons—

“ By Jove multipotent, there’s not a couple
 “ Whose praise fame trumpets with her *loud’st*
 “ *O yes*
 “ That can out-peer these twain.”

these lines are partly from Troilus and Cressida, but as they do Shakspeare no credit, they would have been better omitted.

When Philario and Imogen are left by themselves, he tells her that the drug he gave her in the preceding act was poison—Palador kills Cloten and finds Imogen apparently dead—Cadwal sings the dirge.

Act 4. Scene a field of battle—Bellarius, Palador, Cadwal and Philario offer their services to Cymbeline, which are accepted—Leonatus enters in disguise and rescues Cymbeline—Palador kills Pisanio, who, before he dies, gives him a note of Cloten’s which explains their villany, and which he desires him to show to Leonatus—how Pisanio knew that Leonatus was in the battle, or how Palador, whom he had called a lout, was to find out Leonatus, does not appear—Leonatus however enters very *a-propos*, and is convinced of his wife’s innocence—Philario comes in next—tho’ violently reproached by Leonatus for having been the instrument of his cruelty, yet he does not tell him that Imogen is alive, which he was well aware of, for he had before told us in his Soliloquy, Act 3, that the drug was only a sleeping potion—a more inconsistent character than Philario has not often appeared on the stage—Cymbeline, &c. enter—he is requested to go to the cave and consents to do so.

Act 5. Palador and Cadwal enter at the cave and

are joined by Imogen, who is recovered from the sleeping draught—Philario, who seems to lie for the sake of lying, enters next and tells Imogen that Leonatus is dead—then come Cymbeline and the rest—Philario discovers Leonatus to him—after some explanation Cymbeline is reconciled to Leonatus and Imogen—Bellarius, as in the original, restores Cymbeline's two sons to him—Palador immediately assumes the Royal style and says—

———— “ Thee, Bellarius

“ *We* must at leisure thank ; and you Philario

“ *We* shall set down our friend.”

some of Hawkins' additions are far from bad, but the similarity between them and the original play is not very discernible—on the whole this is a wretched alteration——D'Urfey had before altered Cymbeline—that he, Tate, Cibber, and others, should, at a time when Shakspeare was out of fashion, think themselves entitled to mangle him at pleasure, can no longer be wondered at, when Hawkins, Professor of Poetry in the University of Oxford, could in 1759 present the public with such an alteration as this.

March 3. Wit without Money.

5. Inconstant.

10 and 15. Tancred. Siffredi = Ridout.

19. Mrs. Hamilton's bt. Rival Queens, with Honest Yorkshireman. Squire Sapskull = Shuter : Combrush = Mrs. Hamilton.

26. Beggar's Opera. Macheath = Ross, 1st time : (probably his bt.) Peachum = Sparks, 1st time : Lucy = Miss Young : Polly = Mrs. Abegg :—with a Farce

called *The She Gallant*. Dunstall—Anderson—Costollo—Mrs. Green—Mrs. Baker, &c.—see B. D.

22. Not acted 5 years, *Busy Body*. Marplot = Shuter, 1st time : Sir George Airy = Smith : Sir Francis Gripe = Collins : Charles = Clarke : Miranda = Miss Nossiter : Patch = Mrs. Pitt : Isabinda = Mrs. Barrington : — with *Double Disappointment*. Loveless = Lowe : Phelim O'Blunder (with songs in character) = Shuter : ———this was probably Shuter's bt.—*Double Disappointment* was printed for the 1st time in 1760 with the following cast—Loveless = Lowe : Gripe = Collins : Marquis de Fanfaron = Holtom : Phelim O'Blunder = Barrington : Jeremy = R. Smith : Isabel = Miss Young :—see D. L. March 18 1746.

24. For Mrs. Bellamy's bt. Not acted 4 years, *Careless Husband*. Sir Charles Easy = Ross, 1st time : Lord Foppington = Smith, 1st time : Lord Morelove = Ridout : Lady Betty Modish = Mrs. Bellamy, 1st time : Lady Easy = Mrs. Elmy : Lady Graveairs = Mrs. Hamilton : Edging = Miss Nossiter, 1st time : —with *Florizel and Perdita*. Florizel = Smith : Autolicus = Shuter : King = Ridout : Shepherd = Sparks : Perdita = Mrs. Bellamy.

26. For bt. of Sparks. *Spanish Fryar*. Gomez is omitted : Queen = Mrs. Hamilton : Elvira = Mrs. Bellamy, 1st time : —with the *Comical Resentment*—Shuter—Dyer—Mattocks—Dunstall—Mrs. Baker, and Mrs. Abegg—not printed.

27. Smith's bt. Not acted 3 years, *Constant Couple*. Sir Harry Wildair = Smith, 1st time : —with *Florizel and Perdita*.

April 2. Ryan's bt. Cleone. Beaufort Sen. = Ryan.

5. Miss Nossiter's bt. Jane Shore. Hastings = Smith : Dumont = Ryan : Gloster = Sparks : Jane Shore = Mrs. Bellamy : Alicia = Miss Nossiter, 1st time.

7. Humorous Lieutenant. Demetrius = Smith, 1st time : Celia = Miss Nossiter, 1st time :—rest as before.

20. For the bt. of the author of the Farce. Earl of Essex, with the Lady's Choice. Lord Epigram Strainwit = Dyer : Dr. Matho = Shuter : Capt. Broadside = Dunstall : Sir Frankly Debonair = Clarke : Lady Protea = Mrs. Green : Mrs. Counsel (her friend) = Miss Furguson : all the male characters are suitors to Lady Protea—she has had a dream, that unless she should resolve on matrimony within 24 hours, she must die a maid—at the conclusion, she gives her hand to Sir Frankly—this Farce, or rather Comedy in 2 acts, is well written, but it is badly calculated for the stage, as there is a total want of incident—it was acted at D. L. April 24 1756 as the Maiden Whim—Dr. Hiffernan seems, on the revival of it, to have made some alteration in the character of Capt. Broadside.

21. Douglas. Norval = Ross, 1st time : Lady Randolph = Mrs. Bellamy :—rest as originally—with Honest Yorkshireman. Combrush = Mrs. Green.

23. For bt. of Mrs. Barrington and Mrs. Lampe. Rival Queens. Roxana = Mrs. Hamilton :—with What dy'e call it. Thomas Filbert = Shuter, 1st time : Timothy Peascod = Barrington : Kitty Carrot = Mrs. Vincent.

25. Henry 5th. Fluellin = Shuter.

May 1. For bt. of Mattocks, Mrs. Pitt, and another. Henry 4th, with Contrivances. Rovewell = Mattocks, 1st time.

2. For bt. of Collins and Mrs. Green. Busy Body. Miranda = Mrs. Vincent: Patch = Mrs. Green:—with Florizel and Perdita.

3. Dunstall's bt. Merchant of Venice. Shylock = Shuter, 1st time: Antonio = Sparks: Bassanio = Ryan: Portia = Mrs. Hamilton: Nerissa = Mrs. Vincent: Jessica = Mrs. Baker:—with Don Quixote in England—Shuter, Dunstall, Mattocks, and Mrs. Baker:—repeated on the 10th.

7. Love makes a Man. Don Lewis = Shuter, 1st time:—with Mock Doctor by Dunstall.

8. Oronoko = Ross: Aboan = Sparks: Imoinda = Mrs. Bellamy: Widow = Mrs. Pitt: Charlot Weldon = Mrs. Hamilton.

11. For bt. of 3 persons. Richard 3d = Shuter:—with Devil to Pay. Jobson = Dunstall: Sir John Loverule = Lowe: Nell = Mrs. Green: Lady Loverule = Mrs. Pitt.

12. Siege of Damascus, with Cheats of Scapin. Scapin = Shuter: with an Epilogue on an Ass.

18. Smith acted Sir Harry Wildair.

23. Love for Love, with Bullock's Cocker of Preston. Cocker = Shuter: Dame Hacket = Mrs. Pitt: Dorcas = Mrs. Baker.

24. Careless Husband. Edging = Mrs. Green.

29. Country Lasses—last bill. (*Bills from E. M.*)

HAY. 1759.

Sept. 28. For bt. of Mrs. Charke. Busy Body. Marplot = Mrs. Charke : Sir Francis Gripe = Weston, 1st time : Miranda = Young Gentlewoman, being her 1st attempt.

As I am entirely dependent on chance for a subsistence, and desirous of settling into business, I humbly hope the town will favour me on the occasion, which added to the rest of their indulgencies will be ever gratefully acknowledged by their truly obliged and obedient Servant

Charlotte Charke. (*B.M.*)

Mrs. Charke was an extraordinary woman—in March and April 1755 she published an account of her Life in 8 numbers, which in the course of that year were reprinted in a pocket volume—for the conclusion of her life, which had been one continued course of folly and consequent misery, see the B. D.—she died in April 1760.

Mrs. Charke joined the seceders to the Hay. in 1733-1734—she returned with them to D. L., but had soon after a quarrel with Fleetwood, at whom she was so much provoked, that she wrote a Farce called the Art of Management, in which she took no small pains to set him in a ridiculous light—the Art of Management, or Tragedy Expelled, consists of one long act—the scene lies in the Theatre—Mrs. Tragic (Mrs. Charke) is very indignant at being discharged—Headpiece (Theophilus Cibber) desires her to moderate her rage—Squire Brainless

(Fleetwood) associates Bloodbolt with himself in the Management of the Theatre—Bloodbolt is the head of a Bear-Garden troop—Brainless and Bloodbolt engage two Merry Andrews—Brainless proposes to introduce an elephant in Bloodbolt's new Entertainment—Brainless complains to Headpiece that Management is a troublesome business—Headpiece replies—"As to that, Sir, I don't see any business
 " you had to undertake what you did not understand ;
 " all who are bred and born in it, must necessarily
 " know more of it than a man of fortune, who never
 " appear'd but in a side box, or behind the scenes—
 " in my opinion, Sir, your best and wisest way is to
 " sell"—Diction observes to Headpiece—"Our wise
 " Managers won't be able to stand long * * you
 " know that we are pretty much out at elbows, and
 " truly no wonder, considering how much we are apt
 " to shake them"—Squire Brainless is arrested—a Lawyer gets possession of the Patent, and deposes Headpiece to manage the Theatre—Mrs. Charke published her piece in 1735, with a dedication to Fleetwood—Fleetwood endeavoured to buy up the impression—my copy was purchased for £1 14s. at Mr. Field's sale in 1827—the Art of Management should have been reprinted, if it had been worth reprinting.

The Editor of the B. D. says—"the Battle of the
 " Poets, was acted at the Hay. in 1730—in this
 " piece there was an abusive character aimed at
 " Colley Cibber—Mrs. Charke herself voluntarily
 " acted the part in a fit of resentment, thus throw-
 " ing an insuperable bar in the way of any reconcili-
 " ation with her father"——see the Battle of the

Poets, and Mrs. Charke's Life in the B. D.—If the Editor of that work be correct, Fielding must have revived the Battle of the Poets in 1736 or 1737, when Mrs. Charke acted under his management at the Hay.—she certainly did not act in that piece in 1730—she was then only just come on the stage, and she continued for some years on good terms with her father—even in 1735, after she had published the Art of Management, he reconciled Fleetwood to her—the Editor of the B. D. says the Battle of the Poets contains much scurrility with very little wit—it seems odd that Fielding should have revived such a piece, when the jokes in it must have been stale—and if he did not revive it after Mrs. Charke was at the Hay., she could not have been guilty of the unpardonable insult on her father, with which she is charged.

SOPHOCLES.

Dr. Franklin published his translation of Sophocles in 1759—Ainsworth says that Sophocles wrote 120 plays, of which only 7 remain.

1. Ajax—the Greeks had adjudged the arms of Achilles to Ulysses, in preference to Ajax—Ajax was so much disturbed at this decision, that he partly lost his senses—in a fit of frenzy, he kills and

scourges some sheep and oxen, supposing them to be Grecians, and his enemies—on the recovery of his senses, he learns from Tecmessa, who is his captive and concubine, what he had done—he is so ashamed, that he kills himself—Teucer prepares to bury Ajax—Agamemnon insists that he should not be buried—Ulysses pacifies Agamemnon.

2. *Electra*—see C. G. March 13 1769.

3. *Trachiniæ*—Hercules had killed Eurytus, the King of *Æchalia*—he sends Lichas to Deianira with Iole and other female captives—Deianira discovers that her husband is in love with Iole—she sends Hercules a garment which she had anointed with the blood of Nyssus—she believes it to be a philter, but it was really poison—the garment sticks so close to Hercules, that he cannot pull it off without pulling his flesh with it—Deianira kills herself—Hercules dies—the Chorus consists of Trachinian women—hence the title of the play—this is by far the least pleasing of the Tragedies of Sophocles—Dr. Delap in his *Gunilda*, 1803, has made good use of this play.

4. *Philoctetes*—Philoctetes had been wounded in the foot by a viper—the wound was not mortal, but it occasioned so much pain to Philoctetes, that he disturbed the whole Grecian army with his cries—Ulysses, with the approbation of the other chiefs, had left Philoctetes on the desert island of Lemnos—after an interval of several years, the Greeks are told by Helenus that they will not be able to take Troy without the arrows of Hercules, which are in the possession of Philoctetes—at the opening of the play, Ulysses and Neoptolemus arrive in Lemnos—

Ulysses takes care not to let Philoctetes see him—Neoptolemus, by his direction, tells Philoctetes that he had been ill used by the Greeks, and that he was on his return home from Troy—Philoctetes implores Neoptolemus to carry him to Greece—Neoptolemus consents—Philoctetes is seized with a violent pain in his foot—after which he falls asleep—he had committed the care of his arrows to Neoptolemus—Philoctetes wakes — Neoptolemus, who had with difficulty been prevailed on by Ulysses to join in the deceit practised on Philoctetes, now confesses that he meant to carry him to Troy—Philoctetes reproaches him, and implores him to restore the arrows—Neoptolemus hesitates—Ulysses insists that he should not restore them—they leave Philoctetes—Neoptolemus is struck with remorse—he gives back the arrows to Philoctetes, and endeavours to persuade him to go to Troy—Philoctetes positively refuses—Hercules appears—he enjoins Philoctetes to accompany Neoptolemus—he assures him that he will be cured of his wound, and that he and Neoptolemus will conjointly take Troy——Euripides is too apt to introduce a deity in his plays without sufficient reason—Sophocles is more judicious in that point—here there was evidently a “*dignus vindice nodus*,” as the play could not have been brought to a proper conclusion without the interposition of Hercules—this is a very fine T.

5. *Œdipus Tyrannus* — see Dryden’s *Œdipus* D. G. 1679.

6. *Œdipus at Colonus*—*Œdipus* being banished from Thebes, comes to a district near Athens called Colonus—he is old and blind—he is conducted by

his elder daughter, Antigone—the Athenians, who form the Chorus, ask him who he is—Ismene, the younger daughter of Œdipus enters—she relates the contention between her brothers—Œdipus tells Theseus that the Oracle had decreed, that if he should be buried in Attica, it would be of great advantage to the Athenians in their future contentions with the Thebans—Creon the Theban endeavours to persuade Œdipus to return home—he refuses to do so—Polynices, the younger son of Œdipus, makes a similar attempt—Œdipus persists in his resolution—at the conclusion he dies—no person but Theseus knows by what kind of death—this is a very fine T.—Cicero (*de Senectute*) says—Sophocles wrote Tragedies to a very great old age—his attention to his studies seems to have made him negligent of his family affairs—his sons applied to the judges to have the management of their father's affairs put into their hands, on the plea that he was no longer able to manage them himself—Sophocles read to the judges his Œdipus at Colonus which he had just written—and asked them if that play were the work of a man whose faculties were impaired by age—the judges gave a sentence in favour of Sophocles.

7. Antigone — this T. concludes the story of Œdipus and his family—it may be considered as a sequel not only to the preceding play, but also to the *Seven Chiefs against Thebes* of Æschylus—Eteocles and Polynices had killed one another—Creon, who had succeeded to the throne of Thebes, decrees that the dead body of Polynices should not be buried—and denounces death to any person who

should disobey his decree—Antigone performs the funeral rites of her brother as far as she is able—Polynices in *Œdipus at Colonus* had particularly requested her to do so—Creon condemns her to be shut up alive in a tomb—Hæmon, the son of Creon, who was contracted to Antigone endeavours to appease his father's anger—Creon is obstinate—a messenger tells Eurydice, the wife of Creon, that Hæmon and Antigone had killed themselves—she leaves the stage without speaking a word*—another messenger soon after tells Creon that Eurydice had stabbed herself.

D. L. 1759-1760.

Sept. 22. Recruiting Officer.

25. *Romeo and Juliet*. Romeo = Fleetwood : Mercutio = Palmer : Juliet = Miss Pritchard :—with Mock Doctor. Gregory = Yates : Dorcas = Mrs. Abington, late Miss Barton :—she went to Ireland in Nov.—see Irish Stage.

27. *Stratagem*. Archer = Garrick : Cherry = Mrs. Abington.

29. *Hamlet* = Garrick.

Oct. 2. *Conscious Lovers*. Young Bevil = Fleet-

* Seneca observes—*Curæ leves loquuntur, ingentes stupent.*

wood : Tom = King from Dublin : Myrtle = Palmer : Indiana = Mrs. Cibber : Phillis = Mrs. Clive : Lucinda = Mrs. Abington :—King was engaged as a substitute for Woodward—he had been in Ireland from the close of the season 1749-1750—see Irish Stage—he returned to England greatly improved in his acting.

4. Mourning Bride. Osmyn = Holland.

5. Suspicious Husband. Ranger = Garrick : Jack Meggot = Obrien : Lucetta = Mrs. Abington.

6. Conscious Lovers, with Old Man taught Wisdom. Coupee = Yates : Miss Lucy = Mrs. Abington.

9. Garrick acted Abel Drugger.

11. Not acted 9 years, Double Gallant. Atall = King : Sir Solomon Sadlife = Yates : Capt. Strut = Austin : Lady Sadlife = Mrs. Cibber : Lady Dainty = Mrs. Pritchard : Clarinda = Miss Macklin : Sylvia = Miss Pritchard : Wishwell = Mrs. Abington :—acted 6 times—Careless is omitted in all the bills.

12. Macbeth = Garrick : Banquo = Palmer : Lady Macbeth = Mrs. Pritchard :—with Damon and Phillida.

16. Way of the World. Foible = Mrs. Abington.

17. Fatal Marriage. Biron = Garrick : Isabella = Mrs. Cibber.

19. Richard 3d = Garrick : Richmond = Palmer :—with Lying Valet. Melissa = Mrs. Abington.

22. Henry 8th = Moody :—Wilkinson says, that when Garrick, having seen Moody act Lockit in the summer, offered him an engagement, he particularly stipulated that he should make his 1st appearance in Henry 8th—but the Manuscript bills represent him as having acted Mopsus in Damon and Phillida on

Oct. 12—Mopsus however seems added to the bill as an afterthought.

23. Much ado. Benedick = Garrick.

24. Romeo and Juliet = Garrick and Mrs. Cibber.

25. Orphan—as Oct. 19 1758—with Lethe. Lord Chalkstone = Garrick.

26. Provoked Wife. Sir John and Lady Brute = Garrick and Mrs. Cibber.

27. (and 29) Not acted 8 years, Confederacy. Brass = King : Dick = Palmer : Moneytrap = Yates : Gripe = Phillips : Clarissa = Mrs. Pritchard : Flip-panta = Mrs. Clive : Corinna (1st time) by a young Gentlewoman : Mrs. Amlet to be attempted by Mr. Wilkinson :—this was Miss Pope's 1st appearance as a regular performer—she had often acted as a child in Lilliput, &c.—on this night she gained great applause and gave promise of becoming the excellent actress, she since proved to be.

30. Garrick acted Bayes.

31. Mourning Bride, with, never acted, High Life below Stairs. Lovel = Obrien : Duke's Servant = Palmer : Sir Harry's Servant = King : Philip = Yates : Freeman = Packer : Kingston = Moody : Kitty = Mrs. Clive :—Mrs. Bradshaw and Mrs. Abington's names are in the bill ; Mrs. Bradshaw was the Cook ; Mrs. Abington must have been Lady Bab or Lady Charlotte—her name is not in the Farce as printed ; but if the Manuscript bill had given us the names of all the female performers, it would have been easy to have ascertained which of the two characters she acted—this is a very good Farce—it has been attributed to Garrick, but it seems to have been written by Townley—see B. D.—at the time when it came out at

Edinburgh the Servants were admitted in the upper Gallery gratis—on the 2nd night, Love, one of the managers, came upon the stage, and read a letter containing the most violent threatenings against the actors, and the house, in case the piece should be again represented—the audience desired the performance to go on—as soon as the Farce began, a prodigious noise was heard from the footmen's Gallery ; many of the Gentlemen present discovered among the rioters their own servants—they were ordered to be silent, and when they would not submit to authority, their masters, assisted by others in the house, went up to the Gallery ; and it was not till after a battle, and that the servants were fairly overpowered and thrust out of the house, that quietness could be restored—so daring an insult made it necessary that the servants should be deprived of a privilege which they had so grossly abused. (*Jackson.*)

Nov. 1. Merope——2. Careless Husband.

3. Zara. Osman = Holland : Lusignan = Garrick : Zara = Mrs. Cibber.

5. Tamerlane. Bajazet = Wilkinson : Tamerlane is omitted : Moneses = Holland : Arpasia = Mrs. Pritchard :——Garrick sent for Wilkinson into his dressing room to hear him rehearse privately—as Wilkinson was but one and twenty, a good deal was requisite to be done to suit his face to the character—Garrick, with great attention and kindness, not only gave a particular charge to Johnson the house-keeper, who possessed judgment in those matters, but attended in person by half-past five to give the finishing strokes of the pencil himself——Wilkinson

went to Ireland by Garrick's recommendation about December.

8. *Conscious Lovers*. Tom = Obrien.

9. Not acted 25 years, (never at D. L.—revived at C. G. Jan. 19 1748) *Woman's a Riddle*. Sir Amorous Vainwit = King : Courtwell = Palmer : Col. Manley = Holland : Aspin = Yates : Vulture = Phillips : Lady Outside = Mrs. Pritchard : Miranda = Mrs. Yates :—acted about 5 times.

10. *King Lear* = Garrick : Cordelia = Mrs. Cibber.

13. *Every Man in his Humour*. Kitely = Garrick : Bobadill = Yates : Master Stephen = Obrien.

16. *Stratagem*. Scrub = Yates : Cherry = Miss Haughton.

17. *Amphitryon*. Sosia = King.

21. *Wonder*. Don. Felix = Garrick.

24. *Comus*. Comus = Fleetwood : Lady = Mrs. Cibber :—with *Apprentice*. Dick = King.

27. *Hamlet* = Fleetwood : Ophelia = Mrs. Cibber.

30. *Tancred and Sigismunda* by Holland and Miss Pritchard.

Dec. 1. *Oronooko*, with alterations. *Oronooko* = Garrick : Aboan = Holland : Blandford = Palmer : Imoinda = Mrs. Cibber :—acted 8 times—this is a very bad alteration of Southerne's play by Dr. Hawkesworth—he has omitted all the comic scenes, except part of the 1st act—to supply this deficiency, he has added some few insipid scenes of his own—the conclusion of the 3d act is altered for the worse—Murphy says that *Oronooko* was reduced to 3 acts—which is a shameful mistake, as the altered play is printed.

5. For the Marine Society. Zara and Male Coquette.

12. Merchant of Venice. Shylock = Macklin, being his 1st appearance for 6 years :—with, never acted, Love a-la-Mode. Sir Archy Macsarcasm = Macklin : Sir Callaghan O'Brallaghan = Moody : Squire Groom = King : Mordecai = Blakes : Sir Theodore Goodchild (guardian to Charlotte) = * * : Charlotte (with the Prologue) = Miss Macklin :—this Farce was written by Macklin—it at first met with some opposition, but was afterwards very successful—(*Murphy*)—Sir Archy, Squire Groom, Mordecai, and Sir Callaghan are suitors to Charlotte—Sir Theodore pretends that her fortune is lost—three of her lovers resign their pretensions to her—Sir Callaghan persists in wishing to marry her—his disinterested behaviour is taken from Sheridan's *Brave Irishman*.

13. Merchant of Venice. Lorenzo = Moody :—the songs by Prentis, his second appearance.

14. Zara, with a new Burletta in 3 Acts, taken from the Italian and called the Tutor—acted but once and not printed.

18. For the Middlesex Hospital. Provoked Wife—an occasional Prologue by King.

19. (21 and 27) Not acted 6 years, Refusal. Sir Gilbert Wrangle = Macklin : Frankly = Palmer : Witling = Obrien : Charlotte = Miss Macklin : Sophronia = Mrs. Clive : Lady Wrangle = Mrs. Bennett.

20. Jane Shore. Hastings = Garrick : Jane Shore = Mrs. Yates : Alicia = Mrs. Cibber.

29. Double Gallant. Clerimont = Holland.

31. London Merchant. George Barnwell = Hol-

land : Milwood = Miss Haughton : — with Harlequin's Invasion—a Christmas Gambol after the manner of the Italian Comedy—Harlequin, for the 1st time = King : Snip = Yates : Clown (Simon) = Moody : Frenchman = Blakes : Bounce = Bransby : Dolly Snip = Miss Pope :—with an occasional Prologue by King—Murphy says—“ at Christmas the
 “ holiday folks were entertained with a Pantomime,
 “ under the title of Harlequin's Invasion ; that is, his
 “ invasion of Parnassus, and the territory of Shaks-
 “ peare—contrary to custom, the several personages
 “ have the use of their tongues—the dialogue was
 “ written by Garrick, and the plot and machinery
 “ were of his invention—Mr. Lun had the mortifi-
 “ cation of being told, that Harlequin and his fan-
 “ tastic train were conquered in the end, and Shaks-
 “ peare triumphed over the Smithfield groupe”—the bill for March 2 1741, at Goodman's Fields, makes it quite clear from whence Garrick borrowed the foundation (at least) of Harlequin's Invasion—as he was intimate with Gifford, he no doubt frequented his theatre—Harlequin's Invasion was successful—it has been frequently revived—Garrick very properly did not print the dialogue—Miss Pope acted Dolly Snip admirably—see Shakspeare versus Harlequin
 D. L. April 8 1820.

Jan. 1. Earl of Essex. Rutland = Mrs. Yates.

3. Conscious Lovers. Tom = King.

8. Way of the World. Witwou'd = Obrien.

9. Confederacy. Mrs. Amlet = Mrs. Bradshaw.

11. (and 14) Never acted there, Douglas. Norval = Holland : Lady Randolph = Mrs. Yates :—rest omitted.

16. For the sufferers in the late fire in King Street C. G.—Wonder.

17. For the bt. of the author of the Farce. Refusal and Love a-la-Mode.

19. Rule a Wife. Leon = Garrick : Old Woman = Mr. Yates.

24. Never acted, Desert Island. Ferdinand = Holland : Henrico (his friend) = Fleetwood : Constantia = Mrs. Pritchard : Sylvia (her daughter) = Miss Pritchard : —with (never acted) Way to keep him, in 3 acts. Lovemore = Garrick : Sir Brilliant Fashion = Palmer : William = King : Widow Bellmour = Miss Macklin : Mrs. Lovemore = Mrs. Yates : Muslin = Mrs. Clive : Mignonet = Mrs. Bradshaw : —these two pieces were acted together for about 10 nights—they were both written by Murphy.

Desert Island—in the 1st scene, Constantia is discovered working with a broken sword on a rock—she has nearly finished an inscription, in which she states, that she, with her little infant, Sylvia, had been barbarously left on the island by her perfidious husband, Ferdinand—Sylvia is now become a young woman—in the 2d act, Ferdinand and Henrico land on the Island—they are come in search of Constantia—Ferdinand had not left her willingly, but had been forced away by pirates—Ferdinand finds the inscription, and shows it to Henrico—Ferdinand is in despair—in the 3d act, Ferdinand and Constantia meet—an explanation takes place ; and the piece ends with the union of Henrico and Sylvia—Murphy says that he borrowed the foundation of his Desert Island from Metastasio—as a poem, the Desert

Island does him a good deal of credit ; but it must be *very* dull on the stage, and even for perusal, if shortened to 2 acts it would be better—see Zulie-man Bath March 12 1814.

Way to keep him was afterwards enlarged to 5 acts—see Jan. 10 1761.

Feb. 8. Not acted 10 years, Funeral. Lord Hardy = Fleetwood : Trim = Yates : Campley = Obrien : Puzzle = Blakes : Sable = Moody : Lady Brumpton = Mrs. Pritchard : Lady Harriet = Miss Macklin : Lady Charlot = Miss Pritchard :—rest omitted—acted about 4 times.

13 and 16. Orphan of China. Etan = Fleetwood.

20. Cross the Prompter died.

21. Never acted, Siege of Aquileia. Æmilius = Garrick : Titus = Holland : Paulus = Austin : Varus (an officer in the army of Maximin) = Davies : Priest of Jupiter = Burton : Cornelia (wife to Æmilius) = Mrs. Cibber :—acted 9 times—Æmilius, the Roman Consul, is besieged in Aquileia by the Tyrant Maximin—Paulus and Titus are the sons of Æmilius—Paulus is brave, but prudent—Titus is impetuous—he prevails on his father to let him make a sally—Paulus is directed to favour his brother's retreat—they are taken prisoners—Maximin causes a scaffold to be erected within view of the walls—he exhibits on it Paulus and Titus bound in chains, with an executioner ready to perform his office, unless Æmilius will yield up the city—Cornelia importunes Æmilius to save her children—Æmilius determines to do his duty—in the 4th act, Titus is permitted to return to Aquileia for a short time—he exhorts Æmilius to be firm—Varus endeavours to excite the pity of the

legions for Paulus and Titus—Maximin kills him—the troops under the command of Varus take up arms—they set Paulus and Titus at liberty—Titus kills Maximin, but is mortally wounded—the siege is raised—this T. has no particular fault, but it is very dull—the language is well written—the unities of time and place are strictly preserved—the events which happen in the camp of Maximin are merely related—Home has founded his play on the Roman History, but he has borrowed his plot chiefly from what really happened at the Siege of Berwick—see C. G. Nov. 13 1793—Murphy, in the account which he gives of this play, speaks of Aquileia as a city not far from Rome—one is really sorry that the translator of Tacitus should have made such a mistake.

March 6. Siege of Aquileia, with Miss in her Teens. Fribble = Obrien : Flash = King : Miss Biddy = Miss Pope.

17. Mrs. Cibber's bt. Venice Preserved. Jaffier = Holland : Pierre = Garrick, 1st time for 15 years : Belvidera = Mrs. Cibber.

18. Mrs. Pritchard's bt. Funeral, with Way to keep him—she seems to have acted Mrs. Lovemore.

20. Mrs. Clive's bt. Mistake. Sancho = King :—rest as March 13 1755—with, never acted, Every Woman in her Humour. King, Yates, Moody, Austin, Mrs. Clive, Miss Macklin, Miss Pritchard, and Miss Haughton—Mrs. Clive is supposed to have written this Farce herself—Austin was to have acted a part in it, but was seduced by Wilkinson into a country theatrical excursion ; in consequence of this, the part was obliged to be read*—Every Woman in

* See Mrs. Clive's next bt.

her Humour was unsuccessful, which Mrs. Clive attributed in a great degree to the negligence of Austin, and was violently offended at him—Garrick likewise on his return gave him no slight jobation for being absent without leave ; but Austin had made himself so useful to Garrick in his theatrical concerns, (Cross the Prompter being of late years old and unfit for his office) and was withal so intimately acquainted with the secrets of Garrick's management, that he was obliged for his own sake to restore him to favour—for two years nothing was right unless Austin was consulted—Garrick, in return for his services, which were serious ones, honoured him with walking publicly with him arm in arm, &c.—but Wilkinson thinks he never gave him any pecuniary recompence—this is not improbable, as Austin left Drury Lane for Dublin, and never returned to his old master—in 1762 he was engaged to Barry and acted Tom and Scribble at Cork—he continued in Ireland some few years—he afterwards became manager of the Newcastle theatre—in Oct. 1771 he is said to have married a Lady worth £14,000. (*B. M.*)

I saw Austin in 1814—he was then between 70 and 80 and had the appearance of having been a good-looking man—Garrick at one time took it into his head that Rossano was not sufficient to go on the stage with him as Lothario, and that he would have 2 or 3 friends more—Austin was selected for this purpose which he did not like—one day finding Garrick was to have a new suit for Lothario, he went to Monmouth Street and equipped himself as like to Garrick as he could—when he came into the Green-room Garrick was struck, and asked him where he

got that dress—"Sir," said he, "it is part of my "country wardrobe"—Garrick seeing that Austin's dress would destroy the effect of his own, and being conscious that Austin's figure was better than his, after some few minutes' consideration, said "why "Austin perhaps you have some engagement—besides the part is beneath you—I will not trouble you "to go on with me"—this was exactly what Austin wanted—(*Murray*)—Austin died in 1821.

March 22. Palmer's bt. *Romeo and Juliet*. *Romeo* = Garrick : *Mercutio* = Palmer : *Juliet* = Mrs. Cibber :—with *High Life below Stairs*.

24. Yates' bt. *Busy Body*. *Marplot* (with an address to the Town) = Garrick :—and, never acted, *Marriage a-la-Mode*. Palmer, Fleetwood, Yates, Obrien, Mrs. Yates, and Miss Haughton :—acted but once—and not printed—the B. D. says this was the *Modish Couple* cut down to a *Farce*.

25. Miss Macklin's bt. *Wonder and Love a-la-Mode*.

27. Havard's bt. *Zara*. *Zara* = Mrs. Yates :—with *Lethe*.

29. King's bt. *Stratagem*. *Archer* = Garrick : *Scrub* = King : Mrs. Sullen = Mrs. Pritchard :—with *Catharine and Petruchio* by Mrs. Clive and King : *Grumio* = Yates.

April 9. Miss Pritchard's bt. *Love for Love*. *Valentine* = Fleetwood : *Tattle* = King : *Scandal* = Palmer : *Angelica* = Miss Pritchard : Mrs. Frail = Mrs. Clive : Miss Prue = Miss Pope : Mrs. Foresight = Mrs. Pritchard :—rest omitted—with *Guardian* by Garrick.

10. Fleetwood acted *Don Felix* for his bt.

11. For bt. of Mr. and Mrs. Davies. Fair Penitent. Lothario = Garrick : Altamont = Holland : Calista = Mrs. Yates : (rest omitted)—with Upholsterer. Razor = Obrien : Pamphlet = Palmer.

14. For bt. of Mrs. Yates. Orphan. Chamont = Garrick, 1st time for 4 years : Castalio = Fleetwood : Polydore = Holland : Monimia = Mrs. Yates, 1st time :—with Galigantus—this Entertainment was printed in 1758—from a letter addressed to the Printer of the Public Advertiser Oct. 3 1759, it appears that it had been acted at the Hay. (*B. M.*)—it is founded on the childish story of Jack and the Giant—Jack comes to the castle of the Giant Galigantus—the Giant's wife and daughter fall in love with him—the Giant becomes jealous, and in the night strikes Jack's bed three times with his club—but Jack had substituted a log in his place—the Giant challenges Jack to eat hasty pudding—instead of bursting Jack, he bursts himself—the Editors of the B. D. tell us that Galigantus is taken from Brooke's Jack the Giant Queller—this is not one of those slight mistakes to which almost any body is liable, but a direct assertion in opposition to the real fact—it would not be worth while to compare the two pieces line by line, but it does not appear on a common perusal, that the author of this musical trifle has borrowed any thing from Brooke, except the name of Galigantus—Brooke's play is allegorical (see Irish Stage 1748-1749) and as different from this Entertainment as light from darkness.

15. Holland's bt. Venice Preserved. Jaffier = Holland : Pierre = Garrick : Belvidera = Mrs. Yates.

19. Miss Haughton's bt. Suspicious Husband. Mrs. Strictland = Miss Haughton :—with Harlequin's Invasion.

21. For bt. of Blakes. Hamlet = Fleetwood :—with Upholsterer, and a Prologue upon Shakspeare by Garrick.

22. Merry Wives. Falstaff = Howard, his 1st appearance on the stage : Sir Hugh Evans = Yates : Slender = Obrien : Dr. Caius = Blakes : Mrs. Ford = Mrs. Pritchard :—rest omitted.

24. Obrien's bt. Tender Husband. Capt. Clerimont = Palmer : Sir Harry Gubbin = Garrick, 1st time : Numps = Obrien : Tipkin = Blakes : Biddy = Miss Macklin : Mrs. Clerimont : = Miss Haughton :—with Male Coquette—Prologue by Garrick—he seems never to have acted Sir Harry Gubbin except on this evening.

26. Mrs. Glen's bt. Conscious Lovers. Tom = Obrien : Indiana = Mrs. Glen, being her last appearance on the stage.

28. Burton's bt. Not acted 13 years, Henry 4th. Falstaff = Burton : Hotspur = Holland : Prince of Wales = Palmer : Prince John = Miss Bride : 1st Carrier = Yates : Lady Percy = Miss Pritchard :—rest omitted.

29. For bt. of Noverre and Miss Pope. Not acted 4 years, Lady's last Stake. Lord Wronglove = Palmer : Lord George Brilliant = Obrien : Lady Wronglove = Mrs. Clive : Miss Notable = Miss Pope : Mrs. Conquest = Mrs. Yates : Lady Gentle = Miss Pritchard :—with an Epilogue—and, not acted 6 years, Double Disappointment. Phelim = Moody : Marquis = Blakes.

30. For bt. of Mr. Pritchard Treasurer. Mourning Bride and Tamer Tamed—as before.

May 1. For bt. of Austin and Wood, Sub-Treasurer. Richard 3d = Holland, 1st time.

3. Wilkinson's bt. Tamerlane. Bajazet = Wilkinson : Arpasia = Lady, her 1st appearance on any stage :—with an Interlude from Taste. Lady Pentweazel and the Prologue to the Author in the style of the original = Wilkinson :—with Double Disappointment——Wilkinson gives a particular account of this benefit Vol. 2 p. 211 to 224.

8. New way to pay old debts. Justice Greedy = Yates : Wellborn = Palmer : Allworth = Holland : Furnace = Blakes : Lady Allworth = Mrs. Pritchard :—rest omitted—with Male Coquette—Prologue by King, 1st time.

13. London Merchant. Maria = Miss Bride.

16. Fair Quaker. Capt Mizen = Obrien, 2d time.

22. Richard 3d = Garrick.

29. Way to keep him, and Love a-la-Mode.

31. Before the Prince. Richard 3d = Garrick.

June 19. For the bt. of some distressed Actors who formerly belonged to the Theatres. Provoked Husband. Lord Townly = Havard : John Moody = Burton : Count Basset = H. Palmer, 1st appearance there : Lady Townly = Mrs. Yates : Lady Wronghead = Miss Ross, her 1st appearance on the stage : Lady Grace = Miss Haughton : Miss Jenny = Miss Pope :—rest omitted.

29. For bt. of a Gentleman who has written for the stage. Miser = Yates : Ramilie = Palmer : Mariana = Miss Bride.

Garrick acted Archer 4 times—Hamlet 2—Ranger

6—Abel Drugger 5—Macbeth 1—Biron 2—Richard
 3—Benedick 3—Romeo 2—Lord Chalkstone 1—
 Brute 4—Bayes 4—Lusignan 3—Lear 4—Kitely 4—
 Guardian 2—Oronooko 8—Felix 3—Hastings 1—
 Leon 2—Æmilius 9—Pierre 2—Don Carlos 2—Mar-
 plot 1—Lothario 1—Chamont 1—Sir Harry Gubbin
 1—Lovemore 13—Zamti 2.

C. G. 1759-1760.

Sep. 24. Miser——26. Merry Wives.

28. Constant Couple. Sir Harry = Smith : Parly
 = Mrs. Green.

Oct. 1. Provoked Husband, and Honest York-
 shireman.

3. Busy Body, with Lethe—Shuter acted Marplot,
 Old Man, and Lord Chalkstone.

5. (and 8) Twin Rivals. Elder Wou'dbe = Hull,
 being his 1st appearance there.

10. Beggar's Opera. Macheath = Beard, 1st ap-
 pearance there for 12 years : Polly = Miss Brent, 1st
 time :—the Beggar's Opera was acted 37 nights suc-
 cessively, with the exception of Nov. 5, when (the
 4th being on Sunday) Tamerlane was acted as usual.

Nov. 23. Douglas. Norval = Ross : Stranger =
 Sparks : Glenalvon = Smith : Lady Randolph—Mrs.
 Ward, being her 1st appearance there for 10 years.

26. Nonjuror. Dr. Wolf = Sparks : Heartly is omitted : Col. Woodvil = Dyer : Charles = Hull, his 3d appearance : Maria = Mrs. Hamilton.

28. Henry 4th part 1st——30. Prophetess.

Dec. 5. Mrs. Ward acted Athanais.

6. Committee. Teague = Barrington.

7. Orphan. Monimia = Mrs. Ward : Florella = Mrs. Pitt.

12. For Jackson's bt. Zara. Osman = Jackson : Lusignan = Sparks : Nerestan = Dyer : Zara = Mrs. Ward :—Jackson, who wrote the History of the Scottish Stage, was intimate with Rich, but he does not say this was his benefit.

14. Bold Stroke for a Wife.

15. Tancred and Sigismunda = Ross and Mrs. Ward.

17. She wou'd and She wou'd not. Trappanti = Dyer.

18. Love for Love.

19. Othello = Ross : Desdemona = Mrs. Ward.

20. Stratagem. Sullen = Sparks : Foigard = Barrington : Dorinda = Mrs. Lee, her 1st appearance there.

21. Earl of Essex. Rutland = Mrs. Ward.

27. Twin Rivals. Elder Wou'dbe = Clarke : Mrs. Midnight = Mrs. Copin.

28. Henry 5th——31. Country Lasses.

Jan. 4. For the sufferers from the fire in King Street C. G.—Mourning Bride. Osmyn = Smith : Almeria = Mrs. Ward : Zara = Mrs. Hamilton.

9. Wit without Money——14. Rover.

18. Not acted 10 years, (acted April 9 1755) Comus. Comus = Smith : 1st Brother = Clarke :

2d Brother = Dyer : 1st Spirit = Hull : 2d Spirit, with the song in character = Mattocks : Lady = Mrs. Ward :—acted about 11 times.

24. Jane Shore. Hastings = Smith : Dumont = Ross, 1st time : Gloster = Sparks : Jane Shore = Young Lady, her 1st appearance on any stage : Alicia = Mrs. Stephens, 1st time.

31. Humorous Lieutenant. Demetrius = Smith : Celia = Mrs. Ward.

Feb. 7. Siege of Damascus. Phocyas = Ross : Eumenes = Ryan : Caled = Sparks : Eudocia = Mrs. Ward :—this seems to be the last night on which Ryan's name was in the bill—on March the 1st he advertised that he had been for some time much indisposed, and had deferred his bt. to April the 14th, in hopes of being able to pay his personal attendance on his friends.

14. Never acted there, Jovial Crew. Oldrents = Sparks : Hearty = Beard : Springlove = Clarke : Clack = Shuter : Rachel = Miss Brent : Meriel = Mrs. Vincent : Amie = Mrs. Baker :—the other characters are omitted in the bill, but from an edition of the Jovial Crew it appears that Dunstall, Dyer, Mattocks, and Baker acted Randal, Oliver, Vincent, and Hilliard.

28. Spanish Fryar.

March 6. Jovial Crew, with, never acted, Spirit of Contradiction. Randal (Partlet's gardener) = Shuter : Steer (a rich grazier) = Gibbs : Lovewel (an officer in the army) = Clarke : Partlet (a country gentleman—governed by his wife) = Ridout : Mrs. Partlet = Mrs. Ward : Miss Harriet Partlet = Miss Mowat : Betty (their servant) = Mrs. Pitt :—in the piece as

printed, Mrs. Green's name stands to Betty—she was probably cast for the part, but did not play it—this is an indifferent Farce in 2 acts—there is little plot or incident—Mrs. Partlet however is a good character—she is so completely possessed with the Spirit of Contradiction, that the only way to obtain her consent to any thing, is by pretending to dislike it—Lovewel and Steer are in love with Harriet—Mrs. Partlet believes that her husband and daughter prefer Steer—for this reason she insists that a marriage contract between Lovewel and Harriet should be signed by all parties—when she discovers the trick, she makes her exit in a rage.

8. Spirit of Contradiction—Dunstall acted Steer.

10. Spirit of Contradiction, 3d time—in the title-page it is said to be written by a gentleman of Cambridge; but Rich told Wilkinson in confidence that it was written by himself—Wilkinson, by Rich's particular desire, and under Rich's tuition, made himself perfect in Randal—but the Farce seems not to have been acted after this evening.

17. Mrs. Hamilton's bt. Not acted 16 years, Tender Husband. Capt. Clerimont = Smith: Numps = Shuter: Sir Harry Gubbin = Dunstall: Clerimont Sen. = Ridout: Biddy = Mrs. Hamilton: Mrs. Clerimont = Mrs. Vincent: Fainlove = Miss White: Aunt = Mrs. Pitt, being their 1st appearance in those characters:—with Honest Yorkshireman.

18. Smith's bt. Hamlet = Smith:—with Country Wake. Sir Thomas Testy = Collins: Friendly = Lowe: Flora = Miss Young: Hob is omitted—Dunstall played the part April 30.

20. Shuter's bt. Not acted 10 years, Royal Mer-

chant. Florez = Ross, 1st time : Clause = Ridout : Wolfort = Sparks : Hubert = Clarke : Jaquelin = Mrs. Baker : Bertha = Mrs. Lee : —rest omitted.

21. Sparks acted Iago.

22. For bt. of Sparks. Conscious Lovers. Young Bevil = Ross : Tom is omitted : Myrtle = Smith : Sealand = Sparks : Indiana = Mrs. Ward : Phillis = Mrs. Vincent.

24. Beard's bt. Beggar's Opera, last time this season — with Country House. Mons. Bernard = Marten : Madame Bernard = Mrs. Vincent.

25. For bt. of Ross. Rival Queens. Statira = Mrs. Ward.

27. Miss Brent's bt. Comus. Euphrosyne = Mrs. Lampe : Sabrina = Miss Brent.

April 8. Dyer's bt. Romeo and Juliet. Romeo = Ross : Mercutio is omitted : Juliet = Mrs. Ward : —with Lethe. Fine Lady = Miss Brent.

14. Ryan's bt. Comus, and Cheats of Scapin.

17. Macbeth = Ross, 1st time : Lady Macbeth = Mrs. Hamilton, 1st time.

18. Coriolanus. Tullus = Clarke.

19. Mrs. Lee acted Rutland for her half benefit.

24. Dunstall's bt. Not acted 12 years, Sir Courtly Nice. Sir Courtly = Dyer : Surly = Sparks : Lord Bellguard = Gibson : Farewel = Ridout : Leonora = Mrs. Hamilton : Violante = Mrs. Vincent : Aunt = Mrs. Pitt : Crack, Hothead, and Testimony are omitted.

25. For bt. of Mattocks, Mrs. Pitt, and Mrs. Green. Jovial Crew — with Country House. Marquis = Dyer : Mawkin = Mrs. Green : La Jupe (probably Lisetta) = Mrs. Pitt.

26. Jovial Crew, with Knights—the latter piece was acted several times.

29. For bt. of Collins and Miss Dawson. Not acted 5 years, Old Batchelor. Fondlewife = Collins, 1st time : Bellmour = Smith, 1st time : Sir Joseph Wittol = Shuter, 1st time : Noll Bluff = Marten : Lætitia = Mrs. Hamilton : Belinda = Mrs. Elmy : Sylvia = Mrs. Baker : Araminta = Mrs. Barrington : Lucy = Mrs. Pitt :—rest omitted.

May 1. For bt. of Hull and Costollo. Provoked Husband. Manly = Hull, 1st time : Sir Francis = Costollo.

2. Funeral. Fardingale = Mrs. Green : Tattleaid = Mrs. Pitt.

7. Merchant of Venice. Shylock is omitted : Bassanio = Clarke, 1st time : Anthonio = Sparks : Gratiano = Dyer : Portia = Mrs. Hamilton.

14. Royal Merchant, (with the former omissions) and Siege of Quebec—a Pantomime.

15. Sir Courtly Nice—with the former omissions.

28. Jovial Crew, 19th time—last bill. (*Bills from B. M.*)

The bills for this season at C. G. are all in Manuscript, with much tautology and many deficiencies—if they have been correctly copied, they must have been sent to the papers with strange omissions of many principal characters—particularly at Shuter's bt.

An edition of the Royal Merchant, or Beggar's Bush, was printed in 1761—Hempskirke = Gibson : Vandunke = Marten : Higgen = Dunstall : Prigg = Shuter : Boor = Collins : Jaculin = Mrs. Dyer :—rest as March 20—in the Beggars' Song Act 2d Jonathan Wild is mentioned—this absurdity was pro-

bably introduced about 1727-1728, when he was brought on the stage as Peachum.

Aug. 15 1760, Ryan died at his house in Crown Court, Westminster. (*B.M.*)

Ryan had enjoyed a kind of prescriptive claim to all the lovers in Tragedy, and the fine gentlemen in Comedy for near 30 years—he was a very useful actor by playing a great variety of characters; and if he could not be reckoned among the first performers, yet his merit was not of a low class—in his person he was somewhat above the middle size, in his action and deportment he was rather easy than graceful—he was often awkward in the management of his head—his voice was very strong, but harsh and dissonant—his figure would now appear extravagantly ridiculous for Phocyas, Sir George Airy, &c., yet for a long time no actor was more esteemed and respected—his best parts were Edgar—the mad scene of Orestes—the 4th act of Macduff—Ford—Dumont—he never acted the last scene of Lord Townly, (tho' Barry who was most excellent in that character, had perhaps performed it in that week) or the mad scenes of Edgar, without evincing such strong sense and feeling, accompanied with judgment, as removed for a time all sight of his defects and oddities—he was much celebrated for Iago and Mosca in the Fox—he was excellent in Cassius—under the heavy disadvantage of advanced years and a most unfavourable voice he supported Capt. Plume with characteristic spirit—he was too old for Alonzo in the Revenge, yet in the jealousy and distraction he struck out considerable beauties—he was easy and spirited in Frankly (*S. H.*) and in the Prince of Wales—he was

a good Moneses—in Bassanio he canted the part in the old style—he acted the 4th act of Jaffier well, but failed in the rest of the character—he was a tolerable Myrtle—he was first distinguished by Addison's selecting of him from the tribe of young actors to play Marcus in Cato. (*Wilkinson, Davies, and Dram. Censor.*)

The Theatrical Examiner in 1757 censures Ryan for continuing to act young rakes and smarts for which his years and appearance were badly calculated, and recommends him to play old men, as being the line of acting most suitable to him.

Woodward told Wilkinson that Garrick went with him to see Ryan's Richard the 3d, meaning to be inwardly merry—but was astonished at what he saw working in the mind of the ungraceful, slovenly, and ill-dressed figure that Ryan made; which told him more than he knew before, and which caused Garrick to bring to light as his own, that unknown excellence, which in Ryan had remained unnoticed and buried.

Ryan had Othello and the Knights for his benefit in 1754—Foote spoke an occasional Prologue, in which he said of Ryan—

“ If feigning well be our consummate art,
 “ How great his praise, who in the villain's part,
 “ Has utter'd thoughts—so foreign from his
 “ heart. }

“ From him *succeeding Richard* took the clue;
 “ And hence the style, if not the colour drew.”

(*London Magazine.*)

Ryan's characters—selection only.

- Greenwich 1710. Rosencrantz in Hamlet.
- D. L. 1712-1713. *Marcus in Cato.
- 1716-1717. Cassio—Ramble in London Cuckolds.
- 1717-1718. Bertran in Spanish Fryar.
- L. I. F. March 1 1718. Cassius.
- 1718-1719. Torrismond—Lysimachus—Portius in Cato—Careless in Double Dealer—Courtwell in Woman's a Riddle—Banquo—Essex—*Howard in Sir Walter Raleigh.
- 1719-1720. Elder Wou'dbe in Twin Rivals—Hamlet—*Richard 2d as altered by Theobald—Iago—Oronooko.
- 1720-1721. Edgar—Ford—Troilus—Benedick—Richard the 3d—Pedro in Pilgrim—Hotspur.
- 1721-1722. Castalio—Moneses—Archer—Sir George Airy—Jaffier—Sir George Truman in Drummer—Careless in Committee.
- 1722-1723. Hippolitus—*Flaminius in Mariamne.
- 1723-1724. Macduff—Mardonius in King and no King.
- 1724-1725. Don Pedro in False Friend—The Rover.
- 1725-1726. Horner in Country Wife—Capt. Plume—Loveless in Love's last Shift—Julius Cæsar—Heartfree—Buckingham in Henry 8th.
- 1726-1727. Don Carlos in Mistake.
- 1727-1728. Mosca in Volpone.
- 1729-1730. Amintor in Maid's Tragedy.
- 1730-1731. Sir Harry Wildair—Maximinian in Prophetess.

1731-1732. Prince of Wales in Henry 4th part 1st — Lord Townly — Goswin in Royal Merchant — Copper Captain.

L. I. F. and C. G. 1732-1733. Mirabell in Way of the World — Phocyas in Siege of Damascus.

C. G. 1733-1734. Sir Charles Easy — Villeroy — Osmyn in Mourning Bride.

1734-1735. Norfolk in Albion Queens — Pinchwife in Country Wife — Leon — Chamont — Orestes — Gloucester in Jane Shore.

1737-1738. Pierre — King of France in King John — Bolingbroke — Prince of Wales in Henry 4th part 2d — Theodosius — Cymbeline — Valentine in Wit without Money — Lorenzo in Spanish Fryar — Loveless in Relapse.

1738-1739. Mithridates — Capt. Clerimont in T. H.

1739-1740. Dorimant in Man of the Mode.

1741-1742. Myrtle — Jaques in As you like it — Bellmour in Old Batchelor — Polixenes.

1742-1743. Polydore — Lothario — Tamerlane.

1743-1744. Wolsey — Don Sebastian.

1744-1745. Alonzo in Revenge — *Falconbridge in Papal Tyranny.

1745-1746. Shylock — Posthumus.

1746-1747. Sciolto — Dumont — Frankly in S. H.

1747-1748. Colax in Muse's Looking Glass.

1748-1749. Orlando.

1749-1750. Lord Guilford Dudley.

1750-1751. Bassanio — Ghost in Hamlet.

1751-1752. Eumenes in Siege of Damascus — Chorus in Henry 5th.

1754-1755. Henry the 6th in Richard the 3d.

1755-1756. *Busiris*.

1756-1757. *Col. Standard*.

* *Originally*—he was also the original performer of many parts in obscure plays.

HAY. 1760.

Minor. Shift, Smirk, and Mrs. Cole = Foote : Sir William Wealthy = Baddeley : Sir George Wealthy = Smith : Loader = Davis : Transfer = Blaky : (Blakes) Dick = Weston : Lucy = Mrs. Burden :—Foote brought out the Minor in 2 acts at C. S. Dublin Jan. 28 1760, when it was damned—he had now enlarged it to 3 acts, and it met with the success it deserved—this is Foote's best piece ; it is not possible to conceive a character more truly comic than Mrs. Cole*——the Minor is preceded by an Introduction, in which Foote, speaking of the Methodists says —
 “ I must beg leave to assert, that ridicule is the only
 “ antidote against their pernicious poison : this is
 “ a madness that argument can never cure ; where
 “ then can we have recourse, but to the comic
 “ muse ?”

It is no easy matter to ridicule the pretenders to religion, without ridiculing religion itself—Foote was not altogether equal to this—it is to be regretted that

* Granger says Mother Cole was meant for Mother Douglass.

he has put into the mouth of Mrs. Cole a sentiment which might be delivered from any pulpit with the utmost propriety.

The Methodists were grievously offended at Foote—some man, who called himself a Clergyman, published remarks, critical and christian, on the Minor—to this person Foote addressed an excellent letter in reply—see the 3d Vol. of his Memoirs.

D. L. 1760-1761.

Sept. 20. Romeo and Juliet. Romeo = Holland, 1st time :—(see April 28 1757)—Mercutio = Palmer : Juliet = Miss Pritchard.

23. (25 and 27) Beggar's Opera. Macheath = Lowe, 1st appearance there for 12 years : Peachum = Yates : Lucy = Mrs. Clive : Polly = Mrs. Vincent, being her 1st appearance on any stage :—Churchill speaks highly of her in the Rosciad.

30. Much ado. Benedick = Garrick.

Oct. 3. Rehearsal. Bayes = Garrick :—with Duke and no Duke. Trappolin = King.

7. As you like it. Touchstone = Yates : Rosalind = Mrs. Yates.

8. Zara. Lusignan = Garrick : Osman = Holland : Zara = Mrs. Yates :—with Lethe. Lord Chalkstone = Garrick.

9. Richard 3d = Sheridan, being his first appear-

ance there for 16 years :—Victor in his 112th letter dated June 1760 says—“ I have just now completed
“ an engagement between Garrick and Sheridan,
“ to be together on shares, on those nights he
“ performs.”

On the opening of the new theatre in Crow Street under Woodward and Barry in 1758-1759, Sheridan deputed Victor to make the best stand he could against them—in 1759-1760 he let his theatre to Brown—and in 1760-1761 to Mossop.

The acquisition of such an actor must have been desirable to either of the London theatres—it was the mutual interest of him and Garrick to come to a reasonable agreement—this was effected, notwithstanding a coolness that had subsisted between them for some time——Garrick himself owned that except Barry, he had never found so able an assistant—little difference was to be perceived in the bulk of the audience, when they acted separately Hamlet or Richard—or any other capital character—tho’ certainly there was a wide difference between their several pretensions—neither in person, nor voice, had nature been very kind to Sheridan, but his judgment, his learning and close application to study, compensated in some degree for the want of external advantages—his manner, tho’ certainly not very pleasing, was supposed to be his own, and not borrowed from the imitation of any other actor. (*Davies.*)

10. Way of the World. Mrs. Marwood = Mrs. Kennedy, her 1st appearance there.

13. Richard 3d = Sheridan.

14. Careless Husband. Lady Graveairs = Mrs. Kennedy.

17. Suspicious Husband. Ranger = Garrick : Jacintha = Mrs. Kennedy.

18. (and 21) Cato = Sheridan : Juba = Holland : Marcia = Miss Pritchard : Lucia = Lady, being her 1st appearance on the stage :—rest omitted.

22. Provoked Husband. Lord Townly = Sheridan : Lady Townly = Gentlewoman, her 1st appearance on the stage.

23. Stratagem. Archer = Garrick : Cherry = Miss Pope.

24. Every Man in his Humour. Young Knowell = Holland.

25. Never acted there, Minor—the Play was not acted, as King George the 2d died on this day.

Nov. 21. By his Majesty's command. Richard 3d = Garrick.

22. Never acted there, Minor. (it had been acted at Hay. about 35 times) Shift, Smirk, and Mrs. Cole, with the Epilogue = Foote : Sir George Wealthy = Holland : Sir William Wealthy = Baddeley, seemingly his first appearance there : Transfer = Blakes : Lucy = Miss Pritchard.

27. Hamlet = Sheridan.

29. Fair Penitent. Lothario = Garrick : Horatio = Sheridan : Altamont = Holland : Sciolto is omitted : Calista = Mrs. Yates : Lavinia = Mrs. Davies.

Dec. 2. Provoked Wife. Sir John Brute = Garrick : Heartfree = Palmer : Razor = Yates : Col. Bully = Lowe : Lord Rake = Blakes : Lady Fanciful = Mrs. Clive : Lady Brute = Mrs. Pritchard : Belinda = Miss Pritchard.

5. Merope, with, (never acted) Polly Honeycombe. Honeycombe = Yates : Scribble = King : Ledger =

Bransby : Polly = Miss Pope : Mrs. Honeycombe = Mrs. Kennedy : Nurse = Mrs. Bradshaw :—Honeycombe and his wife are a ridiculous old couple, who are always kissing and fondling—Polly's head is turned with reading novels—her father wants her to marry Ledger—she is in love with Scribble—Scribble is in love with her fortune—she elopes with him, but they are brought back—Scribble proves to be the Nurse's nephew—Polly persists in her attachment to him—Scribble makes his exit—Ledger says Polly would make a terrible wife for a sober citizen—and Honeycombe concludes the piece with observing—“ a “ man might as well turn his daughter loose in Covent “ Garden, as trust the cultivation of her mind to—a “ Circulating Library”—this is a very good Farce by Colman—Miss Pope gained great applause in Polly, and the piece was frequently acted.

10. Sheridan acted Hamlet.

11. Tempest. Prospero = Havard : Caliban = Blakes : Ferdinand = Holland : Stephano = King : Trinculo = Yates : Miranda = Miss Pritchard.

13. Confederacy, with, never acted, Enchanter, or Love and Magic. Moroc (the Enchanter) = Champnes : Kaliel (an attendant Spirit) = Master Leoni : Zoreb (contracted to Zaida) = Lowe : Zaida = Mrs. Vincent :—Moroc is in love with Zaida—in the 2d act, a tomb rises from the ground, in which Zoreb lies—Zaida offers to stab herself ; Moroc runs to prevent her, and in his fright drops his ebon wand—Kaliel takes up the wand, and strikes Moroc with it—Moroc sinks—Zoreb rises from the tomb—Kaliel unites Zoreb and Zaida—this musical trifle is attributed to Garrick.

17. Not acted 6 years, King John. King John = Sheridan : Bastard = Garrick : Pembroke = Blakes : Prince Henry = Master Cautherley : Herald = Moody : Arthur = Master Kennedy : Constance = Mrs. Yates, 1st time : Lady Blanch = Miss Read :—rest omitted—Garrick's ruling passion was the love of fame ; and his uneasiness arising from the success of Sheridan became every day more and more visible—however he seemed for a time to suspend his jealousy, and promote every scheme proposed by Sheridan for their mutual advantage—on the revival of King John, Garrick at first chose the King for himself, and consented that Sheridan should act Faulconbridge—secretly he was determined to the contrary—and by continual solicitation he at last prevailed on Sheridan to take the King—this exchange was greatly to the latter's advantage, as the deep tones of his voice and the vehemence of his action were well adapted to the turbulent and gloomy passions of John—whereas he could not assume the spirit requisite for Faulconbridge. (*Davies.*)

Davies, in speaking of the several actors whom he had seen in John, tells us, that in the first scene with Hubert, Quin's voice and manner were well adapted ; his solemn and articulate whisperings summoned the deepest attention ; but that owing to some deficiency in look or action, the effect produced was not such as might be wished—that if ever Garrick's quick intelligence of eye, and varied action failed him, it was there—his art was too visible and glaring—Mossop was nearer in feeling the throes of a guilty mind, and conveying them to the audience, than either Quin or Garrick—but the skill of Sheridan bore away the

palm from all competitors—in the second scene with Hubert, Mossop wanted neither fire nor force to express anger, rage and resentment, with truth and vigour—Quin and Sheridan, endowed with less power, were obliged to supply that requisite by art—here Garrick reigned triumphant and was greatly superior to them all—his transitions from one passion to another were quick and animated—when Hubert showed him the warrant, he snatched it from his hand and grasping it hard, in an agony of despair and horror, he threw his eyes to heaven, as if self-convicted of murder—in the dying scene likewise he was excellent—but in the Bastard all his spirit and art could not make amends for his deficiency in figure.

Dec. 18. Alchemist. Abel Drugger = Garrick: Subtle = Burton.

19. Fair Penitent, with Englishman in Paris. Bück (with the Prologue) = Foote.

20. King John.

22. Foote's bt. Minor, 8th time at D. L.—with Guardian by Garrick.

23. By his Majesty's command. King John—Sheridan's success in the King, and Garrick's comparative failure in the Bastard, produced a coolness between them—Garrick was so weak as to be much hurt, when he was informed by a very intimate acquaintance, that his Majesty was uncommonly pleased with Sheridan, but did not approve of him in Faulconbridge—tho' the boxes were taken for King John for several nights, Garrick would not suffer the play to have its proper run. (*Davies.*)

Davies and Murphy are both incorrect—Davies says that the above-mentioned circumstances dissolved

the union between Sheridan and Garrick—and Murphy tells us, that Sheridan imputed the stopping of King John to Garrick's jealousy, and acted no more—Murphy adds—"Mrs. Cibber in Constance eclipsed all "competition," &c.—all that Murphy says of Mrs. Cibber's excellence in Constance is no doubt true—but she did not play the part at this time.

29. Not acted 10 years, Committee. Teague = Moody : Careless = Palmer : Blunt = Kennedy : Obediah = Phillips : Day = Blakes : Abel = King : Mrs. Day = Mrs. Bradshaw : Ruth = Mrs. Kennedy : Arbellia = Mrs. Bennet:—Moody was excellent in Teague—he was probably inferior to Barrington, but he was greatly superior to any actor who has succeeded him.

30. Conscious Lovers. Young Bevil = Holland : Tom = O'Brien.

31. For the author of the Farce. Every Man in his Humour, with Polly Honeycombe, 8th time.

Jan. 2. Fair Penitent. Calista = Mrs. Cibber.

3. Never acted, Earl of Essex, by Brooke. Essex = Sheridan : Southampton = Holland : Cecil = Davies : Queen Elizabeth = Mrs. Pritchard : Countess of Rutland = Miss Mowat : Countess of Nottingham = Mrs. Kennedy:—acted 9 times—Sheridan's Essex was a stage effort, where art predominated over nature—in several passages he was unexceptionably just—his suppression of anger to the Queen in the 3d act, by judiciously lowering the tone of his voice, when ready to exclaim with rage, did not fail of obtaining the applause of a critical audience. (*Davies.*)

Jones' Earl of Essex keeps possession of the stage; but Brooke is vastly superior in point of language—

his concluding speech by Queen Elizabeth is striking, and finishes the play much better than Jones does—
 —Brooke's T. came out at Dublin 1748-1749—
 Sheridan was loud in the praise of his friend's play, and being desired to give a specimen, repeated the concluding speech of the first act, in which the Queen says—

————— “ Monarchs

“ To rule o'er freemen, should themselves be free.”

Dr. Johnson laughed and said this is good logick, and by the same rule

“ Who drives fat oxen should himself be fat.”

(*Murphy.*)

This play was printed in 1761 as *now acting* at D. L.—in Brooke's works 1778 it is printed as acted at D. L. with the Prologue and Epilogue, and the names of the performers to the characters—these two editions differ—not indeed materially, but in more points than one—it seems probable that the edition of 1778 was printed from an old manuscript copy, and that when the play was put into rehearsal, Brooke made some alterations and improvements—where the two editions differ, the advantage is on the side of the edition of 1761—in Brooke's works the line quoted by Sheridan does not exist—the 2d act begins with a soliloquy of 23 lines by Rutland—this was doubtless omitted in representation—the Queen's concluding speech is flat—in the edition of 1761 it is greatly improved.

Jan. 8. Jane Shore. Hastings = Garrick : Shore

= Havard : Jane Shore = Mrs. Yates : Alicia = Mrs. Cibber.

10. Way to keep him. Lovemore = Garrick : Sir Bashful Constant = Yates : Sir Brilliant Fashion = Palmer : William = King : Widow Bellmour = Mrs. Cibber : Mrs. Lovemore = Mrs. Yates : Muslin = Mrs. Clive : Lady Constant = Mrs. Davies : Mignonet = Mrs. Bradshaw : — acted 10 times — this C., which had been acted the preceding season in 3 acts, was now enlarged to 5—which Murphy says was his original plan—this alteration was chiefly effected by the addition of Sir Bashful and Lady Constant.

Act 1st. The scene between Lovemore and Sir Brilliant was added—with Muslin, &c.—some little alteration was made in the conversation between Mrs. Lovemore and Sir Brilliant.

Act 2d was new.

Act 3d. The scene between Mr. and Mrs. Lovemore at table was added—the rest of the act was the 2d act of the original piece.

Act 4th was new.

Act 5th was much the same as the original 3d act—with the addition of Sir Bashful and Lady Constant—and the omission of Muslin in the last scene.

23. By command, Agis and Polly Honeycombe.

28. Mourning Bride. Almeria = Mrs. Yates, 1st time.

31. Tancred and Sigismunda, with, never acted, Edgar and Emmeline. Edgar = Obrien : Florimond (a courtier) = King : Emmeline = Mrs. Yates : Elfina and Grotilla (Fairies) = Master Kennedy and Miss Rogers :—Edgar, the son of the Earl of Kent,

is disguised as a woman, under the name of Elfrida—Emmeline, the daughter of the Earl of Northumberland, is disguised as a man, under the name of Gondibert—this was done by the suggestion of Elfina, as the only method of breaking the spell under which they were born—Edgar and Emmeline form a friendship for each other—Florimond makes love to the supposed Elfrida—he boasts to the supposed Gondibert that he is very intimate with Emmeline—at the conclusion he is exposed—Edgar acknowledges himself to Emmeline to be a man—he discovers that Emmeline is a woman—their friendship turns to love—the scene lies in Windsor Castle—this Fairy Tale in 2 acts was successful—it is attributed to Dr. Hawkesworth—it is on the whole a pleasing piece—Victor says Obrien and Mrs. Yates were excellent.

Feb. 3. Agis—5. Zara = Mrs. Cibber.

12. Jealous Wife. Oakly = Garrick : Major Oakly = Yates : Charles = Palmer : Lord Trinket = Obrien : Sir Harry Beagle = King : Capt. O'Cutter = Moody : Russet = Burton : Paris = Blakes : Mrs. Oakly = Mrs. Pritchard : Lady Frelove = Mrs. Clive : Harriot = Miss Pritchard :—acted 20 times—this C. was written by Colman.

March 9. Sheridan acted Hamlet.

23. Mrs. Cibber's bt. Wonder. Don Felix = Garrick : Violante = Mrs. Cibber, 1st time.

25. Mrs. Pritchard's bt. Jealous Wife, and Polly Honeycombe.

26. Mrs. Clive's bt. Inconstant. Duretete = Garrick, 1st time for 8 years : Young Mirabel = Palmer : Old Mirabel = Yates : Bizarre = Mrs. Clive : Oriana = Mrs. Davies :—with a new dramatic piece (in 2

acts) of a particular species, called the *Island of Slaves*—Havard—King—and Mrs. Clive, with a comic song in character—acted but once—Victor tells us this piece was translated from Marivaux—Wilkinson says that it was after his engagement was over at C. G. in 1760-1761 that he seduced Austin into a country excursion, which occasioned his part to be read in Mrs. Clive's *Farce*—but Mrs. Clive's own *Farce* came out March 20 1760—and Austin does not appear to have acted in the *Island of Slaves*—it is impossible to reconcile Wilkinson's statement with the bills—the fact seems to be this—Wilkinson went to Ireland in Dec. 1759, and returned in March 1760—it was probably at this time, and not in March 1761, that he seduced Austin from his duty.

Shuter's bt. at C. G. was on the same night as Mrs. Clive's—she taxed him with prejudicing the public against her *Farce* by a paragraph in the newspapers—this produced a violent dispute; the particulars of which, with the letters that passed, may be seen in some of the Magazines published at that time.

27. For bt. of Yates. *Way to keep him*, and *High Life below Stairs*.

28. Not acted 5 years, *Othello*. *Othello* = Sheridan : *Iago* = Havard : *Cassio* = Palmer : *Roderigo* = Yates : *Desdemona* = Mrs. Cibber : *Æmilia* = Mrs. Pritchard :—the Dramatic Censor speaks unfavourably of Sheridan in *Othello*.

30. Havard's bt. *Fair Penitent*. *Sciolto* = Havard : *Calista* = Mrs. Yates.

31. Palmer's bt. *Jealous Wife*.

April 1. King's bt. *Every man in his Humour*.

Kitely = Garrick : Bobadill = King, 1st time :—after the play, King will entertain the public with the Picture of a Playhouse, and Mrs. Clive will sing a mimic comic Opera song—with, never acted, New Hippocrates. King — Blakes, &c. : — this F. is not printed—Davies says that it was written by Dr. Hiffernan, and that it contained neither character, nor plot, nor language, nor any thing to make an audience laugh.

2. For bt. of Mrs. Yates. King John = Sheridan : Bastard = Garrick : Constance = Mrs. Yates :—with Edgar and Emmeline.

3. Lowe's bt. Provoked Wife, with, not acted 16 years, Contrivances.

6. Holland's bt. Romeo and Juliet. Romeo = Holland : Mercutio = Garrick, 1st time : Juliet = Miss Pritchard : — after the play, the 1st act of Taste, and a new act called Modern Tragedy, written by Foote — Lady Pentweazel = Foote :—the other characters by Foote, Packer, Phillips, Ackman, and 3 other performers, who never appeared on any stage—these 3 performers seem to have been the paste-board figures which Wilkinson mentions — see Hay. 1764.

8. Miss Pritchard's bt. Jealous Wife.

9. Hamlet = Holland :—with Guardian by Garrick.

10. Obriens bt. Stratagem. Archer = Obrien, 1st time : Scrub (for that night) = Garrick : Aimwell = Palmer : Foigard = Moody : Mrs. Sullen = Miss Pritchard, 1st time : Cherry = Miss Pope.

13. For bt. of Mr. and Mrs. Kennedy. Romeo and Juliet. Mercutio = Garrick :—with New Hippocrates.

15. Every Man in his Humour. Bobadill = Yates : Brainworm = Blakes.

17. Not acted 6 years, Bold Stroke for a Wife. Feignwell = King : Obediah Prim = Moody : Sir Philip Modelove = Blakes : Anne Lovely = Miss Haughton.

18. Douglas. Lady Randolph = Mrs. Kennedy.

20. Palmer married Miss Pritchard.

Blakes' bt. Romeo and Juliet. Mercutio = Garrick :—with, 2d time for 16 years, Contrivances. Rovewell = Lowe : Robin = Moody : Argus = Philipps : Betty = Mrs. Bradshaw : Arethusa = Lady, her 2d appearance.

21. Richard 3d = Sheridan.

23. Burton's bt. Venice Preserved. Jaffier = Holland : Pierre = Sheridan : Belvidera = Miss Mowat.

24. For bt. of Austin and Moody. Woman's a Riddle. Vulture = Moody : Miranda = Miss Haughton : (rest as Nov. 9 1759) with Love a-la-Mode. Sir Archy (after the manner of the original) = Austin : Charlotte = Miss Hippisley : rest as originally—Garrick had obtained a surreptitious copy of Macklin's Farce, but Macklin might possibly allow it to be performed for a benefit.

25. Conscious Lovers, with, never acted, Register Office. Irishman = Moody : Frenchman = Blakes : Scotchman = Foote : Capt. Le Brush = King : Gulwell = Packer : Harwood = Austin : Frankly = Baddeley : Williams = Ackman : Lord Brilliant = Castle : Trickit = Fox : Maria = Miss Reed : Margery = Mrs. Kennedy : Lady Wrinkle and Mrs. Snarewell—N.B. these two characters were not permitted to be played

—unfortunately for the author these were by far the best parts in his piece—Lady Wrinkle applies to Gulwell to get her a stout handsome footman—some hints are given why she is so particular as to the person of her servant, but nothing is said which could justify the Licenser in striking out the character—he ought to have been ashamed of himself for objecting to Mrs. Snarewell after having licensed Mrs. Cole—the plot of this Farce is very slight—Harwood had attempted to seduce Maria, who was his housekeeper—she had left him, and come to London—Gulwell is a rascal who keeps a Register Office—Maria, the Irishman, &c. apply to Gulwell to get them places—Lord Brilliant attempts to ravish Maria—Harwood rescues her—he offers to marry her, and she accepts his offer—Gulwell is exposed.

Reed in the advertisement at the end of his piece says—“ As there is a *palpable similarity* between the “ characters of Mrs. Cole in the Minor, and Mrs. “ Snarewell in the foregoing performance ; it may “ not be unnecessary to declare, that the Register “ Office was put into Mr. Foote’s hands in August “ 1758, on his promise of playing it at one of the “ Patent Theatres in the ensuing season”—as Foote did not scruple to steal a whole Farce from Murphy, he would not boggle at stealing a single character from Reed.

When the Register Office was acted at D. L. Feb. 12 1768, a new character (Mrs. Doggerel) was introduced, and some other slight alterations were made—in 1771 Reed re-printed the part of Mrs. Snarewell, but with some omissions—he totally omitted Lady Wrinkle.

The Irishman complains to Gulwell that when he went to plough and harrow, his master insisted that he should yoke the mules by the necks instead of the tails—

Gul. The tails ! why is that the Irish custom in ploughing ?

Irish. Ay, upon my conscience it is, Joy ! and the best custom that ever was born in the world.

When the Duke of Ormond made peace with the Irish in 1649, one of the articles on which they insisted was, that the act, which prohibited ploughing with horses by the tails, should be nulled—Milton observed, that this article, more ridiculous than dangerous, showed that the Irish were incapable of civilization, as they preferred their own savage customs, to the most convincing evidence of reason and demonstration — (*Mrs. Macauley*)—Cromwell had a supreme contempt for the Irish.

27. Zara. Zara = Mrs. Palmer, 1st time.

28. For bt. of Noverre, and Miss Pope. Mistake. Don Carlos = Garrick : Sancho = King : Toledo = Blakes : Jacinta to be attempted by Miss Pope :—with Polly Honeycombe.

29. Macbeth = Sheridan : Lady Macbeth = Mrs. Pritchard.

30. Miss Mowat's bt. Othello = Sheridan : Desdemona = Miss Mowat :—with Lethe.

May 1. Henry 8th = Bransby.

2. Stratagem. Archer = Obrien : Scrub = Garrick.

4. Wonder—as before.

5. For the bt. of two inferiour performers. Romeo and Juliet. Mercutio = Palmer.

6. Mourning Bride. Almeria = Mrs. Palmer, 1st time.

7. Woman's a Riddle, and Register Office.

11. Spanish Fryar. Torrismond = Holland : Dominic = Burton : Gomez = Baddeley : Lorenzo = Palmer : Queen = Miss Hart, her 2d appearance on the stage : Elvira = Mrs. Kennedy.

15. Stratagem. Scrub = Garrick :—with 1st act of Taste, and the act called Modern Tragedy. Lady Pentweazel = Foote.

16. Confederacy—18. Double Gallant.

25. London Merchant.

28. King Lear = Garrick : Bastard = Palmer : Gentleman Usher = King : Cordelia = Mrs. Cibber.

29. Richard 3d = Holland.

June 3. Hamlet = Garrick : Polonius = Blakes : Ophelia = Mrs. Cibber : Queen = Mrs. Pritchard.

4. For the bt. of Decayed Actors who formerly belonged to the Theatres Royal—Henry 8th, and Queen Mab, with an address to the public by Garrick. (*Bills from B. M.*)

Garrick acted Benedick 3 times—Bayes 3—Lusignan 4—Lord Chalkstone 4—Abel Drugger 3—Ranger 2—Archer 2—Kitely 4—Richard 1—Lothario 6—Brute 1—Faulconbridge 4—Guardian 3—Hastings 3—Lovemore 10—Lysander 2—Oakly 20—Felix 2—Duretete 1—Mercutio 3—Scrub 3—Don Carlos 1—Lear 1—Hamlet 1.

D. L. SUMMER 1761.

About a month before the close of the season, Foote complained that he was likely to pass an idle summer, as he could not obtain a license to perform at the little Theatre in the Hay.—a man who had a pack of dancing dogs had been before hand with him at the Lord Chamberlain's office—in this distress Foote proposed to Murphy that they should enter into partnership for the summer—and for that purpose Garrick let his playhouse at a moderate price—Murphy produced a new Comedy, and two Farces—Foote acted some of his old parts, but was not ready with any thing new—notwithstanding this non-performance of his promise, Foote received somewhat above £300 for his half share, and the two managers closed their campaign in the most amicable manner. (*Murphy.*)

June 15. Never acted, *All in the Wrong*. Sir John Restless = Yates : Beverley = Obrien : Brush = Weston : Belinda = Mrs. Yates : Lady Restless = Miss Haughton :—Foote wrote and spoke the Prologue, in which he said that they meant to mangle no works but their own ; and that there would be no Tragedy, as Roscius had locked up his lightning, his daggers, and bowls—when Mrs. Yates had spoken the Epilogue, two ballad singers sang 9 stanzas alluding to the title of the play—one of which is—

“ Ye actors who act what these writers have writ,
 “ Pray stick to your poet and spare your own
 “ wit ;

“ *For when with your own you unbridle your
tongue,*

“ *I’ll hold ten to one you are All in the Wrong.*”

This is the 7th time that Moliere’s Cuckold in Conceit has been brought on the English stage—see the 6th vol. of Moliere at the end of 1754-1755.

June 26 and 29. All in the Wrong, and Minor.

July 2. Never acted, Citizen. Old Philpot = Yates : Young Philpot = Foote : Wilding = Obrien : Sir Jasper Wilding = Baddeley : Dapper = Weston : Maria = Young Gentlewoman (Miss Elliott) : Corinna = Miss Cockayne :—with, never acted, Old Maid. Clerimont = Obrien : Capt. Cape = Baddeley : Harlow = Davis : Miss Harlow = Mrs. Maguire : Mrs. Harlow = Miss Haughton : (*London Magazine*)—the Citizen is said at this time to have been in 3 acts, Murphy afterwards reduced it to 2, and brought it out at C. G.—he has printed it in his works with the C. G. cast—to the Old Maid he has given the winter cast at D. L.—(see Nov. 14)—Murphy interested himself much in favour of Miss Elliot, who played Maria ; she was a young uneducated girl with great natural talents, and acted in her patron’s Farce with admirable spirit and effect. (*Cumberland.*)

July 4-7-9-13-16. Citizen, and Old Maid.

21. Minor, and Old Maid.

23. All in the Wrong, 9th time.

27. Never acted, Wishes, or Harlequin’s Mouth Opened. Pantaloon = Baddeley : Harlequin = Obrien : Doctor = Weston : Mezzetin (Harlequin’s valet) = Blakey : Pierrot = Davis : Distress (a poet) = Foote : Isabella (Pantaloon’s daughter) = Miss Haughton :

Columbine (her maid) = Miss Elliot : Manto (a Fairy) = Miss Ambrose : —(*London Mag.*) — this piece was well acted—it is a witty but eccentric drama, in which Bentley introduces the speaking Harlequin in the manner of the Italians—after being circulated in Manuscript, admired and applauded by those who had seen it, it was privately rehearsed at Lord Melcombe's Villa by the performers, who were to act it—when it came out at D. L. it had been so much the topic of conversation, that it drew all the wit and fashion in town to its first representation—the brilliancy of its dialogue, and the reiterated strokes of point and repartee kept the audience in good humour with the leading acts, and seemed to augur favourably for the conclusion, till the last of the 3 wishes produced the ridiculous catastrophe of the hanging of Harlequin in full view of the audience, when the author, then sitting by Cumberland, his nephew, whispered in his ear “if they don't “damn this, they deserve to be damn'd themselves,” and whilst he was yet speaking, the roar began and the Wishes was partially condemned—Cumberland says irrevocably—but this is clearly a mistake—his memory must have failed him sadly.

July 28. Wishes—the circumstance which gave so much offence was altered, and Isabella simply wished Harlequin dead—Manto gives Isabella a power of having her Wishes complied with, but on this proviso, that if she shall 3 times recall what she has desired, she shall lose all her power—she first wishes that her lover, Harlequin, could speak—she next wishes for riches—and lastly, that Harlequin, who had been taking some liberties with her, was hanged—all of

which is immediately complied with—she unwishes her last wish, as she had before done her two former ones.

In the Prologue spoken by Foote, he says the design of the author was

———— “From Pantomime to free the stage,
“And combat all the monsters of the age.”

There seems to have been a Mock Tragedy introduced, called Guy Faux—when he is going to blow up the Parliament House, the Chorus attempt to dissuade him, but in vain—one of the spectators asks why they do not send for a Constable and take him up: Distress, the Poet, replies—“pho—pho—“that would be *natural*—besides the Chorus are “never to discover a secret”—(*London Mag.*)—Tobin, in the School for Authors, probably borrowed the hint of his Guy Faux from this piece.

The Wishes, was brought forward again in 1782—see C. G. Oct 3—it is to be regretted that this piece is not printed, for tho’ barren in incident, and perhaps not suited to the stage, yet it seems from the elegance of its language and the justness of its Satire to be peculiarly well calculated for perusal.

Upon the hint of this play, and the entertainment at Lord Melcombe’s Villa,* where Foote had been a guest, that wicked wit took measure of his host, and founded his satirical drama of the Patron. (*Cumberland.*)

July 30. Wishes, 3d time.

* Afterwards Brandenburg House.

- Aug. 3. Wishes, 4th time.
 5. Miss Elliot's bt. Citizen, and Old Maid.
 6. Wishes, 5th time.
 7. Minor, and Old Maid.
 8. All in the Wrong, and Citizen. (*List of plays from B. M.*)

How long they continued to act does not appear—probably no longer, as the theatre was new painted and ornamented previously to the opening for the next season. (*B. M.*)

C. G. 1760-1761.

- Sep. 22. Jovial Crew, and Mock Doctor. Gregory = Dunstall : Dorcas = Mrs. Green.
 27. Romeo = Ross : Juliet = Miss Macklin, her 1st appearance there for 7 years.
 Oct. 1. Hamlet = Ross : Ophelia = Miss Macklin.
 6. Stratagem——8. Provoked Husband.
 10. Henry 4th, part 1st. Hotspur = Clarke.
 13. Busy Body. Marplot = Shuter : Miranda = Miss Macklin.
 14. Love for Love——15. Earl of Essex.
 17. Merry Wives. Falstaff = Shuter : Ford = Ross, 1st time : Mrs. Ford = Mrs. Hamilton : Mrs. Page = Mrs. Barrington.
 18. Othello = Ross : Iago = Sparks.

23. Orphan. Monimia = Miss Macklin.

25. Recruiting Officer. Plume = Smith : Sylvia = Miss Macklin :— (not acted.)

On account of the King's death no plays till—

Nov. 18. Henry 5th—22. Douglas.

24. Monday—never acted there, Minor—Wilkinson, being his 1st appearance there—Dyer—Sparks—Dunstall—Collins and Mrs. Burdon—Wilkinson was engaged in the autumn with a view of his acting in the Minor—Foote hearing of this, called on Rich, and threatened to bring him and his 3 favourite Cats on the stage, if he suffered Wilkinson to proceed—this rather frightened Rich—but Sparks, who, on Wilkinson's making an apology for taking him off in 1758, was reconciled to him, and anxious to revenge himself on Foote for an old grudge, pressed Rich very strongly to bring out the Minor with all possible expedition, observing “advantage feeds them fat “while we delay”—the Minor was advertised at D. L. but in consequence of the King's death was obliged to be put off—in the mean time the rehearsal of it went on at C. G.—the first Saturday after D. L. was re-opened, it was acted there—Wilkinson posted himself in the Gallery, and after the performance was over, hastened to C. G.—the play for the ensuing Monday was given out ; but Dyer, who was to act Sir George, joining with Wilkinson, they prevailed on Rich to announce the Minor by particular desire on Monday—Shift, Smirk, and Mrs. Cole, with the Epilogue, by Wilkinson—it produced an over-flowing theatre—Wilkinson opposed Foote with great credit to himself—in the introduction, in the character of Foote, he was truly Foote from top to

toe—he says that he gave a much stronger likeness of Whitfield as Dr. Squintum than Foote did, owing to his having very frequently accompanied Shuter to the Tabernacle ; whereas Foote had only been there now and then—as Shift, he introduced his Imitations, which he had not given in London for 2 years—when Sparks, who was so highly offended at him on a former occasion, was now as much delighted with his imitation of Mossop—Wilkinson took off Garrick one night, when Garrick had placed himself in a conspicuous situation in the Boxes—at which Garrick was so displeased, that he never spoke to him again—Macklin used to say, that Wilkinson's happiest imitation was that of Ridout—that non-entity Ridout, as he called him—Wilkinson's imitations were (as Smirk says) “ pleasant but wrong.”

Ridout died at Bath, May 28 1761—he had gone there on account of his declining health—on Wilkinson's benefit he sent him 3 guineas, to which Wilkinson considered himself as entitled, as he had kept a promise, given him in 1758, not to imitate him any more—Ridout had been Rich's prime minister ; he was the only man in whom Rich had confidence, or to whose advice he would listen—Ridout was in consequence bespattered with plenty of abuse ; but that he did not regard. (*Wilkinson.*)

28. Minor, with, Thomas and Sally. (seemingly 1st time.) Squire = Mattocks : Thomas (a sailor) = Beard : Sally = Miss Brent : Dorcas (an old woman) = Mrs. Vernon :—the Squire wants to seduce Sally—Dorcas assists him in his design—the Squire attempts to force Sally—Thomas rescues her—this musical trifle was written by Bickerstaff—it was acted

with success—Dorcas is a good character—Mrs. Vernon was originally Miss Poitier—she was married to Vernon contrary to the marriage act—she was afterwards Mrs. Thompson—she appears to have been a very good singing actress—nature had given her voice, humour, and expression—art had given her judgment, correction and taste—she excelled particularly in Fanny in the Maid of the Mill, and in Mysis in Midas—(*Theatrical Biography*)—Miss Brent was afterwards Mrs. Pinto—notwithstanding the great sums of money which she acquired by her profession, she lived to be poor—Fawcett of D. L. used to give her a dinner on a Sunday; and sometimes a little bit of finery of which she was very fond.

Dec. 2 and 4. Tancred and Sigismunda.

9. Not acted 4 years, King John. King John = Sparks : Bastard = Smith : Constance = Mrs. Ward : Queen = Mrs. Elmy :—rest omitted.

18. Wilkinson's bt. Minor, 7th time—the characters of Foote, Shift, Mrs. Cole, Smirk, and the Epilogue by Wilkinson, who will likewise speak the Prologue to the Author—the Minor = Dyer : Richard Wealthy = Sparks : Sir William Wealthy = Dunstall : Transfer = Bennet : Loader = Davis : Richard = Collins : Lucy = Mrs. Burden :—by desire, Lady Pentweazle's scene (from the Comedy of Taste). Lady Pentweazle = Wilkinson : Carmine = Davis :—with Duke and no Duke. Trappolin = Shuter. (*Real bill.*)

Mrs. Burden was formerly Miss White, of whom and of her mother Wilkinson says a good deal.

19. Before his Majesty. Henry 4th part 1st, with Love a-la-Mode. Sir Archy Macsarcasm = Macklin : Squire Groom = Shuter : Sir Callaghan O'Brallaghan

= Barrington: Mordecai = Creswick: Sir Theodore Goodchild = Dunstall: Charlotte = Miss Macklin.

31. Siege of Damascus. Eumenes = Clarke.

Jan. 2. Not acted 4 years, Refusal. Sir Gilbert Wrangle = Macklin: Frankly = Dyer: Granger = Smith: Witling = Giffard, his 1st appearance there: Charlotte = Miss Macklin: Sophronia = Mrs. Vincent: Lady Wrangle = Mrs. Pitt: Betty = Mrs. Green:—acted about 5 times.

3. King John, 5th time.

6. Bold Stroke for a Wife.

7. Royal Merchant. Higgen = Dunstall.

10. Merchant of Venice. Shylock = Macklin: Anthonio = Sparks: Bassanio = Clarke: Portia = Miss Macklin, 1st time: Nerissa = Mrs. Vincent: Jessica = Mrs. Burden:—acted 3 or 4 times.

23. Country Lasses——27. Miser.

28. Never acted, Married Libertine. Lord Belville = Macklin: Townly (his nephew) = Davies: Serjeant = Buck: Angelica = Miss Macklin: Lady Belville = Mrs. Ward: Harriet Wingfield (her cousin) = Mrs. Abegg: Lucy (maid to Harriet) = Mrs. Green: Pert (maid to Lady Belville) = Mrs. Pitt:—Lord Belville is an elderly nobleman who has an insatiate passion for women—Lady Belville had for many years borne his behaviour with patience—she at last determines to revenge herself on him, and to bring him, if possible, to a sense of his follies—in this design she is assisted by Townly, Angelica, Harriet, and Lucy—Lord Belville makes love to Harriet as Mr. Jackson—she assumes the character of a raw country girl—he gives her a marriage contract—and she pretends to comply with his wishes—he retires

to her bedchamber to wait for her reception—a brace of pistols are fired behind the scenes—Lord Belville runs out unarmed, and half undressed—Angelica enters disguised as a Captain, and as the brother of Harriet—the supposed Captain delivers Lord Belville to his Serjeant, and threatens to send him to America as a recruit—Lucy promises to assist him in making his escape—she places him behind a skreen—Lady Belville then enters with the supposed Captain, by whom she is treated with all the ardour and familiarity of a lover—Lord Belville rushes from behind the skreen—the supposed Captain, being armed with pistols, carries off Lady Belville in triumph—in the course of the play, Lord Belville, as Mr. Jackson, is subjected to many insults, threats, invectives, and execrations—at the conclusion, he becomes fully sensible of the baseness of his conduct—he is reconciled to his wife, and promises to reform—Townly and Angelica are united—this C. is not printed, but there is a circumstantial account of the plot in Kirkman's *Life of Macklin*—it was acted 9 nights through a continual opposition—this, Kirkman attributes to a belief, that by Lord Belville, Macklin meant a particular person, which (as he says) was certainly not the case.

Feb. 14. *Conscious Lovers*——16. *Theodosius*.

17. Not acted 5 years, *Wonder*. Don Felix = Ross, 1st time : Col. Briton = Smith : Lissardo = Dyer : Gibby = Shuter : Don Lopez = Bennett : Don Pedro = Collins : Violante = Miss Macklin : Flora = Mrs. Pitt : Inis = Mrs. Green : Isabella = Mrs. Burden :—acted 6 or 7 times.

28. *Refusal*. Witling = Cresswick.

March 3. Rival Queens.

5. Spanish Fryar. Dominic = Sparks: Gomez is omitted: Torrismond = Ross: Lorenzo = Smith: Queen = Mrs. Hamilton: Elvira = Mrs. Abegg, 1st time.

9. Venice Preserved. Jaffier = Ross: Pierre = Smith, 1st time: Belvidera = Mrs. Ward.

24. For bt. of Ross. Romeo and Juliet, with Florizel and Perdita. Florizel (with new Songs) = Mattocks: Autolicus = Shuter: Perdita (with Songs) = Miss Brent:—this piece seems to have been turned into an Opera to suit the prevailing taste of this theatre—Comus, Jovial Crew, and Beggar's Opera, were frequently acted.

25. Mrs. Hamilton's bt. Rule a Wife. Leon = Sparks: Copper Captain = Smith, 1st time: Cacamongo is omitted: Juan = Hull: Estifania = Mrs. Hamilton: Margarita = Mrs. Vincent: Altea = Mrs. Pitt:—with Contrivances. Rovewell = Mattocks: Arethusa = Mrs. Storer:—1st time for 8 years.

26. Shuter's bt. Not acted 20 years, (never acted at C. G.) Wife's Relief. Riot = Smith: Volatil = Dyer: Sir Tristram Cash is omitted: Young Cash = Shuter: Arabella = Mrs. Hamilton: Cynthia = Mrs. Elmy:—with Cheats of Scapin.

30. Smith's bt. Richard 3d = Smith, 1st time: Henry 6th = Gibson: Richmond = Clarke: Buckingham = Sparks: Queen = Mrs. Hamilton: Lady Anne = Mrs. Vincent: Duchess of York = Mrs. Elmy:—with a Farce, called the English Tars in America. Macfinin (an Irish volunteer) = Shuter: Indian King = Wignell: Princess Sachema = Mrs. Lee: Black Lady = Miss Sledge:—acted but once—an English

Captain had been sent to America with 200 men under his command—he was forced by a storm to land on an Island—he rescues a White Lady from 3 Frenchmen—her mother was an English woman who had married the Indian King—the King had adopted her as his daughter—the King gives the Captain the command of his troops, and promises him the Princess if he should succeed in defeating the French—Macfinin marries the Black Lady—this is a poor piece—it is attributed to G. A. Stevens—it was printed in 1767 as French Flogged, or British Sailors in America—it seems to have been acted in that year as the names of Miss Dawson and Miss Smith stand to the female characters—Stevens acted one of the sailors, and Davies the English Captain.

April 1. Miss Macklin's bt. Careless Husband. Lord Foppington = Macklin : Sir Charles Easy = Ross : Lord Morelove = Hull : Lady Betty Modish = Miss Macklin, 1st time : Lady Easy = Mrs. Elmy : Lady Graveairs = Mrs. Vincent : Edging = Mrs. Green :—with Love a-la-Mode—last time this season.

2. Clarke's bt. Macbeth = Ross : Macduff = Clarke : Banquo = Sparks : Lady Macbeth = Mrs. Hamilton : Lady Macduff = Mrs. Barrington :—with Lying Valet, by Shuter.

3. For bt. of Sparks. Comus = Sparks :—with Love a-la-Mode.

6. Dyer's bt. Suspicious Husband. Ranger = Dyer : Strictland = Sparks : Frankly = Ross : Belamy = Clarke : Jack Meggot is omitted : Clarinda = Mrs. Hamilton : Jacintha = Miss Macklin : Mrs. Strictland = Mrs. Barrington : Lucetta = Mrs. Pitt.

7. For Ryan's Widow. Provoked Husband.

10. For bt. of Barrington, and Mrs. Lampe. Romeo and Juliet. Romeo = Ross : Capulet = Sparks : Friar Lawrence = Hull : Juliet = Young Gentlewoman, being her 1st appearance: (as a woman)—Lady Capulet = Mrs. Barrington : Nurse = Mrs. Pitt : —the person who made her 1st appearance in Juliet was Miss Hallam—afterwards Mrs. Mattocks—she was niece to Mrs. Barrington, who brought her up.

13. Mrs. Elmy acted Jane Shore for her bt.

16. Mrs. Vincent's bt. Wife's Relief, with Florizel and Perdita. King = Hull.

17. Wit without Money.

20. Dunstall's bt. Wonder. Don Pedro = Dunstall.

21. For bt. of Costollo, Mrs. Pitt, and Stede. Cleone. Cleone = Mrs. Ward, 1st time : —with Englishman in Paris. Buck (for that night only) = Foote : Subtle = Costollo : Lucinda = Miss Macklin : Mrs. Subtle = Mrs. Pitt.

23. For bt. of Mattocks and Hull. Jovial Crew. Springlove = Hull : —with Thomas and Sally.

27. Loves makes a Man.

May 11. Oronooko.

15. Acted but once for 20 years, (acted Feb. 10 1748) Rule a Wife. Copper Captain = Smith.

21. Richard 3d = Smith, 3d time.

25. Macbeth, and Rape of Proserpine—last play.
(*Bills from B. M.*)

Previously to the opening of the theatre for the ensuing season, Rich wished to have engaged Wilkinson for 3 years certain, and hinted that he would be the making of him by *larning* him to act; Wilkinson would only engage for 10 weeks; Rich was offended,

but put 5 Guineas into Wilkinson's hand at parting—Rich was ill qualified for his situation, but he seems to have done many friendly good-tempered things.

ACTOR AND ROSCIAD.

ACTOR.

The Gentleman's Magazine for April 1760 contains an extract from the Actor just published—a 4th Edition was printed in 1764—this poem was written by Lloyd, and is inferiour only to the Rosciad; it is particularly worth the attention of performers.

Lloyd insists much on the necessity of an Actor *feeling* his part, and illustrates his position by the following lines—

“ Once on the stage in Rome's declining days
 “ When Christians were the subject of their
 “ plays,
 “ Ere persecution dropp'd her iron rod,
 “ And men still wag'd an impious war with God,
 “ An Actor flourish'd of no vulgar fame,
 “ Nature's disciple, and GENEST his name.
 “ A noble object for his skill he chose,
 “ A martyr dying 'midst insulting foes.

“ Resign’d with patience to religion’s laws
 “ Yet braving monarchs in his Saviour’s cause.
 “ Fill’d with th’ idea of the secret part
 “ He felt a zeal beyond the reach of art,
 “ While look and voice and gesture, all exprest
 “ A kindred ardour in the Play’r’s breast;
 “ Till as the flame thro’ all his bosom ran,
 “ He lost the Actor, and commenc’d the Man :
 “ Profest the faith, his pagan gods denied,
 “ And what he acted then, he after died.”

Tell me from whence Lloyd got this story—“ *Et
 “ eris mihi magnus Apollo.*”

Lloyd objects to the Ghost of Banquo making his
 appearance, and says—

“ The King alone should form the phantom
 “ there,
 “ And talk and tremble at the vacant chair.”

Lloyd was the son of Dr. Lloyd under-master of
 Westminster, and at one time Usher in the school
 himself—when by his want of œconomy he had
 brought himself into prison, he observed to a friend
 that the confinement was irksome, but not so bad as
 being Usher at Westminster—he was the intimate
 friend of Bonnel Thornton, Colman and Churchill,
 and is highly spoken of in the Rosciad.

ROSCIAD.

Churchill’s never-to-be-forgotten Poem was pub-
 lished in March 1761, or rather stole into the world,

for Davies thinks it was barely announced in one or two advertisements.

This Satire upon the defects of the Players was at once severe, humorous and diverting; it exhibited a great variety of characters with much wit and pleasantry, and laid hold of the peculiar failings by which the Actors were distinguished—the writer with the art of a skilful surgeon probed the wound to the bottom, but was not very gentle in the use of his instrument—Churchill had for a long time frequented the Playhouse—his observatory was generally *the first row of the Pit next to the Orchestra*—in this place he thought he could best discern the real workings of the passions in the Actors, or what they substituted in the place of them. (*Davies.*)

There is perhaps no part of this excellent Poem more happy or more just, than that which relates to Yates—there is certainly no part of it so reprehensible, as that in which Churchill points out with great acuteness the faults of Barry's acting, but says little or nothing of its beauties—as Barry was the only person who could be considered as a rival to Garrick in Tragedy, he was for that reason to have no mercy shown to him; and it is extremely probable that there was no part of the Rosciad, which Garrick read with so much pleasure as this—not even his own praises—Barry's Varanes, Othello, and Alexander, are, with admirable candour, passed over in silence; Lear (in which Garrick was superiour) is selected as the part to have some sort of favour shown to it.

“ What man could give, if Barry were not here,

“ Such *well-applauded* tenderness to Lear?”

this is perhaps the most insidious epithet that was ever employed by way of praise.

The 1st edition of the Rosciad was published at the price of 1s.—the 8th with large additions was printed in 1763—the 9th in 1765, price 2s. 6d.—in this edition the names of the actors were for the 1st time printed at full length.

D. L. 1761-1762.

Sept. 5. Beggar's Opera.

8. Romeo and Juliet. Romeo = Holland : Mercutio = Palmer : Juliet = Mrs. Cibber.

12. Suspicious Husband. Ranger = Garrick : Jack Meggot is omitted : Jacintha = Mrs. Yates.

14. Garrick acted Bayes.

15. Holland acted Hamlet.

17. Careless Husband—18. Jane Shore.

19. Stratagem. Scrub (by desire) = Garrick : Archer = Obrien.

24. Tancred and Sigismunda = Holland and Mrs. Palmer.

25. Way of the World.

26. Richard 3d = Holland.

28. As you like it. Touchstone = Yates : Orlando = Holland : Adam = Havard : Rosalind = Mrs. Yates : Celia = Mrs. Clive.

29. Zara. Lusignan = Garrick : Zara = Mrs. Cibber.

30. Henry 8th = Bransby : Wolsey = Havard : Norfolk = Palmer : Gardiner = Yates : Queen = Mrs. Pritchard : Anne Bullen = Mrs. Yates :—with Coronation——the Coronation of their Majesties in Sept. was followed by a representation of it at both theatres—Garrick knew that Rich would spare no expense, and that he had a peculiar taste for this sort of thing ; he therefore contented himself with the old dresses, which were very mean and dirty—the stage was opened into D. L., and the audience was entertained with the sight of a real bonfire—this show was exhibited about 40 nights, till the indignation of the public put a stop to it, to the great comfort of the performers who walked in the procession, and who were seized with colds, rheumatism and swelled faces, from the suffocation of the smoke, and the raw air from the open street. (*Davies.*)

Oct. 1. Garrick acted Benedick.

2-3-5-6-8-9-23. Henry 8th, and Coronation.

7. Wonder. Felix = Garrick : Violante = Mrs. Cibber.

10. Confederacy and Coronation.

13. Hamlet = Garrick : Laertes = Blakes : Polonius = Weston : Osrick = King : Ophelia = Mrs. Cibber : Queen = Mrs. Pritchard.

14. Double Dealer. Maskwell = Davies : Sir Paul Plyant = Yates : Careless = Palmer : Brisk = Obrien : Lord Froth = Blakes : Lady Froth = Mrs. Clive : Lady Touchwood = Mrs. Pritchard :—rest omitted.

16. Garrick acted Abel Drugger.

17. (and 18) Othello = Bridges, his 1st appearance on this stage : Desdemona = Mrs. Cibber :— Bridges had been lately in the Norwich Company—he acted Lothario at C. G. about 10 years before this time, and with no great success—(*B. M.*)—see C. G. May 13 1752.

20 and 21. Garrick acted Kately and Richard 3d.

26. Douglas, with, never acted, Arcadia, or the Shepherd's Wedding. Damætas = Champness : Damon = Lowe : Priest = Fawcett : Sylvia = Mrs. Vincent : Phœbe (the huntress) = Miss Young : Delia = Miss Young :—Damætas, an old shepherd, expresses his joy that Thyrsis reigns over his native plains, and his regret that Thyrsis does not marry—Delia enters in rapture at having seen the bride of Thyrsis arrive in a barge—the scene opens, and discovers a view of the sea with the vessel at a distance—this trifle is attributed to Lloyd—it is a Dramatic Pastoral in honour of the marriage of the King and Queen—and superiour to the stuff usually set to music.

27. Double Gallant.

29. Bold Stroke for a Wife.

31. Macbeth = Garrick :—and Nov. 12.

Nov. 4. Tamerlane = Havard : Bajazet = Holland : Moneses = Bridges : Arpasia = Mrs. Pritchard.

6. London Merchant.

7. Romeo and Juliet = Garrick and Mrs. Cibber.

9. Minor = Holland : Shift, Smirk, and Mrs. Cole = King.

10. All in the Wrong. Clarissa = Mrs. Palmer.

14. Mourning Bride. Almeria = Mrs. Hopkins, her 1st appearance there :—with Old Maid. Cleri-

mont = Obrien : Capt. Cape = King : Miss Harlowe = Mrs. Kennedy : Mrs. Harlow = Miss Haughton : —Mrs. Hopkins had acted at Edinburgh.

18. Garrick acted Leon :—with Coronation.

21. Barbarossa. Achmet = Holland : Barbarossa = Bransby : Zaphira = Mrs. Cibber : Irene = Mrs. Hopkins.

23. Garrick acted the Guardian.

24. Hamlet = Garrick.

26. By Command. Rule a Wife, and Arcadia, 9th time—Their Majesties do not seem to have seen the Coronation at either theatre.

28. Cymbeline, with alterations. Posthumus = Garrick : Jachimo = Holland : Belarius = Burton : Pisanio = Packer : Guiderius = Obrien : Arviragus = Palmer : Cymbeline = Davies : Cloten = King : Imogen = Miss Bride :—acted 16 times—Garrick's alteration of this play is most judicious ; it consists in omission and transposition, with some few words added when necessary.

Douce in his illustrations of Shakspeare, observes, that Malone having shown that the name of one of the characters is borrowed from the Italian Giacomo, it should be printed Jachimo, in order to prevent any mistake in the pronunciation——the part played by Burton is usually called in the bills Bellarius, but Johnson and Steevens call it Belarius.

The Dramatic Censor says that Garrick's astonishing talents were never more happily exerted than in Posthumus—Steevens observes—"Pope supposed " the story of this play to have been borrowed from " Boccace ; (Day 2 Novel 9) but he was mistaken, " as an imitation of it is found in an old story-book,

“ entitled, *Westward for Smelts*”—Malone, in his Supplemental Observations, gives us the English story at full length—the two stories agree in the leading circumstances—namely, the wager—the husband’s conviction of his wife’s infidelity—and his orders to a servant to kill her——but there are some particulars in the play which could only be taken from Boccace—“ Ambrose (Jachimo) contrived to be carried in a chest, not only into the lady’s house, but even into her bedchamber—when night came, and the lady was asleep, he opened the chest and went softly into the room, where was a light burning, by which he observed carefully the form and situation of the chamber, and also the pictures, and every thing remarkable in it ; which he endeavoured to keep in his memory—coming then to the bed side, and seeing the lady asleep, he found her as beautiful as if she had been dressed ; but yet he could perceive no sign to carry away concerning her, unless it was a mole upon her left breast ; with which, being pretty well satisfied, he took a girdle, &c.—all which he put into his chest, and went into it again, making it fast as before * * * on his return to Paris, he summoned the merchants together, who were present when the wager was laid, declaring to Bernard (Posthumus) that he had won, having brought the tokens which he had promised to produce—first then he described the chamber and the paintings, and showed those things which he said he had received from herself —Bernard owned that the chamber was as he had described it ; and he remembered also that the things which he had brought, belonged to his wife ;

“ but he added, that he might have an account of the
 “ room from some of the servants ; wherefore if he
 “ could say nothing more, this did not seem sufficient
 “ to entitle him to the wager—when Ambrose re-
 “ plied, truly this ought to satisfy you, but since you
 “ would have me say something more, know then,
 “ that your wife has a mole upon her left breast—
 “ when Bernard heard this, he was struck to the very
 “ heart ; and after some time he replied, I own my-
 “ self to have lost the wager, Ambrose may come
 “ when he pleases, and I will pay him—the money
 “ therefore was paid the next day.”

In *Westward for Smelts*, there is not one syllable about *the chest—the description of the chamber—or the mole*—the person, who had laid the wager with the husband, produces a little crucifix of gold, which the wife daily wore next to her heart; and the husband is convinced of his wife's incontinence without any farther proof.

Imogen's distress for the loss of her bracelet—her engaging of herself to Lucius as his page—Jachimo's confession, with the reconciliation of Posthumus and Imogen, are chiefly taken from *Westward for Smelts*—Boccace's conclusion is not *materially* different, except that Ambrose is executed for his villany—it seems that Shakspeare was well acquainted with both the stories, and borrowed from one or the other, as it suited his convenience — Imogen's supposed death is not taken from either of the stories.

Dec. 4. Coronation—seemingly last time.

11. Never acted, Hecuba. Eriphilus = Holland :
 Ulysses = Davies : Melanthus = Havard : Cratander
 = Moody : Hecuba = Mrs. Pritchard : Polyxena =

Miss Bride :—this T. is attributed to Dr. Delap—it is not void of merit, but it cannot by any means be called a good play—the chief fault of it is, that the author has deviated too much from the Hecuba of Euripides—for this he pleads the authority of Hyginus, according to whom, Ilione by a feigned murder deceived Polymnestor, and preserved the life of her brother Polydore—in Delap's play, Polydore, under the assumed name of Eriphilus, is sent by the King of Pæonia as an ambassador to the Greeks—the object of the embassy is to request them to yield up Hecuba to him—Melanthus, the governor or tutor of Eriphilus, accompanies him—when Polyxena is led off to be sacrificed at the tomb of Achilles, Eriphilus rescues her—she is however retaken and sacrificed—Melanthus tells Hecuba that Eriphilus is her son—an interview takes place between Eriphilus and Hecuba—Ulysses orders his guards to bear Eriphilus to the altar—Eriphilus says he is Polydore, and then stabs himself—Hecuba runs off, seemingly distracted—for West's Hecuba, and for the plot of the Greek play, see D. L. Feb. 2 1726—Delap has taken as much as he could from Euripides consistently with his plan—he has divided his play into 3 acts only, but it is of the usual length.

14. Garrick acted Lord Chalkstone.

23. King Lear = Garrick : with Polly Honeycombe.

26. Romeo and Juliet = Holland and Mrs. Cibber.

30. Earl of Essex = Holland : Southampton = Bridges : Queen : Mrs. Pritchard : Rutland = Mrs. Yates.

Jan. 2. Richard 3d = Holland.

7. Love for Love. Valentine = Havard : Ben = Yates : Foresight = Blakes : Jeremy = Weston : Angelica = Miss Haughton :—rest as April 9 1760.

8. Hecuba, 4th time——9. Macbeth = Garrick.

11 (and 18) Busy Body. Marplot = Obrien, 1st time : Sir Francis = Yates : Sir George = Palmer : Miranda = Miss Haughton : Patch = Mrs. Clive.

13. Barbarossa, with the original Prologue by Obrien.

15. Lady's last Stake——19. Hamlet = Holland.

20. Miser = Yates : Lappet = Mrs. Clive.

25. Romeo and Juliet = Holland and Miss Bride.

27. Not acted 5 years, Florizel and Perdita. Leontes = Garrick : Florizel = Holland : Autolycus = Yates : Clown = King : Hermione = Mrs. Pritchard : Perdita = Mrs. Cibber :—with Catharine and Petruccio, by Mrs. Clive and King : Grumio = Yates :—Prologue by Garrick.

29. Not acted 5 years, Drummer, or the Haunted House. Sir George Truman = Havard : Vellum = Yates : Tinsel = King : Butler = Weston : Coachman = Moody : Abigail = Mrs. Clive : Lady Truman = Mrs. Pritchard :—acted about 3 times—this Comedy was revived at this time at both theatres, for the purpose of taking advantage of the reigning weakness of people, who went in crowds to a house haunted by what was called the Cock Lane Ghost—of this, Victor gives an account—the Manuscript in the B. M. is very copious on this point.

Feb. 10. Never acted, School for Lovers. Sir John Dorilant = Garrick : Modely = Palmer : Belmour (his friend) = Obrien : Araminta (sister to Sir John, and in love with Modely) = Mrs. Yates : Lady Beverley (a widow) = Mrs. Clive : Cælia (her daughter) =

Mrs. Cibber :—acted 12 times—Modely had come to Sir John's house for the purpose of marrying Araminta, to whom he was engaged—but on seeing Cælia, he had fallen in love with her—she had been left by her father to the care of Sir John, with an injunction on her to marry him—she has a great esteem for Sir John, but is pleased with the addresses of Modely—Lady Beverley gives all possible encouragement to Modely, as she wishes to have Sir John herself—Sir John is in love with Cælia, but as he suspects her of having fixed her affections on another person, he gives her two papers, by which he puts the disposal of her person and fortune entirely in her power—she tears the papers, and offers her hand to Sir John—Araminta, on finding that Modely had treated her with duplicity, breaks off her engagement—Modely's vanity is severely mortified at losing both the ladies—Sir John however tells him not to despair of a reconciliation with Araminta—the scene lies in Sir John's garden——this C. was written by Whitehead—it is a good play on the whole, but the chief merit of it consists in the characters of Modely and Araminta—the serious scenes are well written, but somewhat heavy——Victor says—"tho' Cælia's age
 " is mentioned to be 16, and Mrs. Cibber was at
 " this time approaching to 50, yet she was admitted
 " by the nicest observers to become the character—
 " this was entirely owing to that uncommon symme-
 " try and exact proportion in her form, that happily
 " remained with her to her death"—Victor is not quite correct—Araminta expressly says that Cælia is 17 at the least.

20. *Amphitryon*. Jupiter = Holland : Sosia =

King : Mercury = Palmer : Alcmena = Mrs. Yates :
Phædra = Miss Pope.

22. Venice Preserved. Jaffier = Holland : Pierre
= Lee, his 1st appearance there for 10 years : Belvi-
dera = Mrs. Yates.

March 1. Tempest——2. Garrick acted Bayes.

6. Mourning Bride. Osmyn = Holland : Zara =
Mrs. Pritchard : Almeria = Mrs. Yates :—with, never
acted, Musical Lady. Mask = King : Old Mask =
Yates : Freeman = Packer : Rosin = Fox : Sophy =
Miss Pope : Lady Scrape = Mrs. Bennet : Landlady
= Mrs. Bradshaw :—Sophy has a violent passion for
Music, without really understanding it—Young Mask
is in love with Sophy and her fortune—he gains her
affections by pretending to be a complete virtuoso—
she agrees to marry him, on condition that they
should set off for Italy the next day—Old Mask
arrives in town—he is in a rage on finding that his
son has been leading a gay life, instead of studying
the law—Freeman appeases him by telling him that
Young Mask is just married to a lady with £30,000
—Sophy is disappointed, when she finds that her
husband has no great taste for Music—and ashamed,
when it appears that Signor Rosini (as she supposed
him) is only a common fiddler—Young Mask pro-
mises to make her the best of husbands, if she will
renounce her foible—this is a very good C. in 2 acts
—the rage for Music is well ridiculed—Colman has
happily introduced a trio from the Westminster
Grammar—Murphy says this piece originally formed
a part of the Jealous Wife, till Garrick saw it, and
discarded it as a surplusage—thus it was reserved for
a better fate.

15. Funeral. Lord Hardy = Holland, 1st time : Lady Harriet = Miss Bride :—see Feb. 8 1760.

17. Mrs. Cibber's bt. Tancred and Sigismunda by Garrick and Mrs. Cibber : Siffredi = Davies : Osmond = Havard :—with High Life below Stairs.

20. Mrs. Pritchard's bt. Mistake. Carlos = Garrick : Jacinta = Mrs. Clive : after the play, never acted, the Farmer's Return from London. Farmer = Garrick : Dick = Master Pope : Ralph = Master Cape : Wife = Mrs. Bradshaw : Sally = Miss Heath :—with Old Maid—this Interlude was written by Garrick—it is a trifle in verse not worth notice—Murphy says it was much applauded, and hotly called for during the remainder of the season—A fine print of Garrick, &c. in the Farmer's Return, was published in 1766—it was taken from a painting by Zoffany.

22. Mrs. Clive's bt. Jealous Wife and Rehearsal.

23. For bt. of Mrs. Yates. Wonder. Felix = Garrick : Violante = Mrs. Yates, 1st time :—with Edgar and Emmeline.

25. Holland's bt. Cymbeline—last time this season.

27. Palmer's bt. Way to keep him, and Reprisal.

29. Havard's bt. Florizel and Perdita, with Catharine and Petruchio.

30. King's bt. Stratagem. Archer = King : Scrub = Garrick : Aimwell = Packer : Mrs. Sullen = Mrs. Pritchard : Cherry = Miss Pope : Dorinda = Mrs. Davies :—with Minor. King acted his three characters with the Epilogue—Lucy = Mrs. Hopkins.

April 1. Obrien's bt. Not acted 10 years, Constant Couple. Sir Harry Wildair = Obrien, 1st time:

Standard = Holland, 1st time : Smuggler = Blakes : both the Clinchers are omitted : Lady Lurewell = Mrs. Yates : Angelica = Miss Bride :—with Miss in her Teens. Fribble (for that night only) = Garrick : Flash = King : Miss Biddy = Miss Pope.

14. Palmer's bt. Way of the World. Mirabell = Palmer : Fainall = Havard : Sir Wilful Witwou'd = Yates : Waitwell = Mozeen : Millamant = Mrs. Palmer, 1st time : Mrs. Marwood = Mrs. Pritchard : Lady Wishfort = Mrs. Clive : Mrs. Fainall = Mrs. Davies :—rest omitted—Garrick acted Fribble in the Farce.

16. Miss Haughton played Clarinda (S. H.) for her bt.

17. King Lear = Garrick : Cordelia = Mrs. Cibber :—with Intriguing Chambermaid. Drunken Colonel = Yates : Lettice = Mrs. Clive.

19. For bt. of Mr. and Mrs. Davies. Jealous Wife, and Musical Lady.

21. Blakes' bt. Constant Couple and Minor.

27. Miss Pope's bt. Much ado. Benedick = Garrick : Leonato = Davies : Pedro = Havard : Claudio = Palmer : Beatrice = Miss Pope, 1st time : Hero = Mrs. Davies :—with Musical Lady.

28. For bt. of Noverre, and Miss Bride. Cymbeline—Churchill speaks highly of Miss Bride as a promising actress.

29. Before their Majesties. Provoked Wife. Sir John, and Lady Brute = Garrick, and Mrs. Cibber.

30. Henry 4th part 1st. Falstaff = Yates, 1st time : Hotspur is omitted : King = Davies : Prince of Wales = Palmer : Lady Percy = Mrs. Palmer : Hostess = Mrs. Bradshaw.

May 4. Hamlet = Holland.

6. Richard 3d = Holland : Henry 6th = Moody :— with Love a-la-Mode— Moody—Blakes — King—Packer—Burton, and Miss Hippisley——this was doubtless a benefit — probably Moody's — Macklin seems to have indulged Moody with his Farce for his bt. in 1761.

7. Not acted 7 years, Love makes a Man. Carlos = Holland, 1st time : Clodio = Obrien : Don Lewis is omitted : Charino = Weston : Angelina = Mrs. Davies : Elvira = Mrs. Hopkins : Louisa = Miss Haughton :—with Apprentice. Dick = King : Wingate = Yates : Charlotte = Miss Pope, 1st time.

8. Conscious Lovers. Indiana = Mrs. Cibber.

10. Woman's a Riddle. Lady Outside = Mrs. Hopkins.

11. Lee's bt. Douglas. Norval = Holland : Glenalvon = Davies : Lord Randolph = Burton : Lady Randolph = Mrs. Yates : Stranger is omitted—Lee no doubt acted the part, as he had played it at Dublin.

17. For bt. of Stevens, Weston, and Courtney. Merry Wives of Windsor. Falstaff = Stevens, 1st time : Ford = Havard : Sir Hugh Evans = Williams, 1st time : Shallow = Weston : Mrs. Ford = Mrs. Pritchard : Mrs. Quickly = Mrs. Bradshaw.

18. Careless Husband, with King and Miller of Mansfield. Miller = Moody.

19. Stratagem. Archer = Obrien : Scrub = Yates.

20. For bt. of Palmer Pit doorkeeper, and 3 others. Confederacy. Brass = Palmer : (King was gone to Dublin for a short time)—with Englishman in Paris. Buck = J. Palmer, being his 1st appearance on any stage.

21. Bold Stroke for a Wife. Col. Feignwell = Palmer : Obediah Prim = Moody :—with Englishman in Paris. Buck = J. Palmer.

24 and 25. J. Palmer acted Buck, 3d and 4th time—he played only for benefits.

26. For bt. of Johnston, Housekeeper. Wonder. Felix = Obrien, 1st time : Violante = Mrs. Yates :—with Old Man taught Wisdom. Coupee = Yates—last play. (*Bills from B. M.*)

Garrick acted Bayes twice—Ranger 5 times—Hastings 3—Scrub 3—Brute 6—Lusignan 2—Benedick 3—Felix 3—Hamlet 2—Abel Drugger 5—Kately 3—Richard 1—Oakly 9—Macbeth 3—Romeo 1—Leon 4—Guardian 1—Posthumus 16—Lord Chalkstone 1—Lovemore 4—Lear 2—Leontes 6—Sir John Dorilant 12—Tancred 1—Don Carlos 2—Farmer—Fribble 2.

C. G. 1761-1762.

Sep. 7. Beggar's Opera.

9. Stratagem. Archer = Smith : Scrub = Shuter : Aimwell = Hull : Foigard = Barrington : Mrs. Sullen = Mrs. Ward : Cherry = Mrs. Younger :—with Devil to Pay. Nell = Mrs. Younger.

11. Miser = Shuter : Lappet = Mrs. Pitt : Mariana = Mrs. Ward.

14. Henry 4th part 1st—16. Jovial Crew.

18. Provoked Husband. Lady Townly = Mrs. Ward.

21. Merchant of Venice. Portia = Mrs. Ward.

23. Merry Wives. Page = Hull : Mrs. Ford = Mrs. Ward : Mrs. Quickly = Mrs. Pitt.

25. Romeo and Juliet = Ross, and Mrs. Bellamy, her 1st appearance for 2 years.

26. Comus. Lady = Mrs. Ward.

28. Orphan. Polydore = Clarke : Monimia = Mrs. Bellamy.

30. Suspicious Husband. Clarinda = Mrs. Ward.

Oct. 1. Theodosius = Smith : Varanes = Ross : Athanais = Mrs. Bellamy.

2. Busy Body. Marplot = Shuter : Miranda = Mrs. Ward.

3. Spanish Fryar. Queen = Mrs. Hamilton.

5. Rule a Wife. Leon = Sparks : Copper Captain = Smith : Estifania = Mrs. Bellamy.

6. (9 and Nov. 3) Mrs. Bellamy acted Cleone.

10. Hamlet = Ross.

13. Othello = Ross : Desdemona = Mrs. Bellamy : Æmilia = Mrs. Hamilton.

14. Bold Stroke for a Wife. Anne Lovely = Mrs. Hamilton.

15. Merry Wives. Mrs. Ford = Mrs. Hamilton.

17. Wit without Money. Widow = Mrs. Hamilton.

19. Zara. Lusignan = Sparks : Osman = Shaw, 1st appearance there : Zara = Mrs. Bellamy.

20. Oronooko = Ross : Aboan = Sparks : Imoinda = Mrs. Bellamy : Widow = Mrs. Pitt : Charlot = Welldon = Mrs. Hamilton.

21. Tancred and Sigismunda = Ross, and Mrs. Bellamy.

22. Country Lasses. Flora = Mrs. Hamilton.
23. Mourning Bride. Osmyn = Smith : King = Clarke : Gonzalez = Sparks : Zara = Mrs. Hamilton : Almeria = Mrs. Bellamy.
24. Conscious Lovers. Cimberton = Shuter : Indiana = Mrs. Ward.
26. Love for Love. Scandal = Clarke : Angelica = Mrs. Hamilton.
27. Earl of Essex = Ross : Southampton = Smith : Burleigh = Sparks : Queen = Mrs. Hamilton : Rutland = Mrs. Bellamy.
31. Wife's Relief. Arabella = Mrs. Hamilton.
- Nov. 2. Recruiting Officer. Plume = Smith : Sylvia = Mrs. Burden.
4. Tamerlane = Ross : Bajazet = Sparks : Monezes = Dyer : Arpasia = Mrs. Hamilton.
6. Love makes a Man.
7. Wonder. Violante = Mrs. Ward.
10. Minor. Shift, Smirk, and Mrs. Cole, (with Epilogue) = Foote : Minor = Shaw : Richard Wealthy = Sparks : Lucy = Mrs. Burden :—with Contrivances. Arethusa = Miss Miller, her 3d appearance on any stage.
13. Henry 5th = Smith : Archbishop of Canterbury = Sparks : Fluellin = Shuter : Katharine = Mrs. Bellamy : Hostess = Mrs. Pitt :—to which will be added the Procession from the Abbey at the Coronation—Rich's representation of the Coronation, notwithstanding the expectations of the Public had been much raised, fully satisfied their warmest wishes—Mrs. Bellamy tells us that she walked in the Procession as Queen.

Henry 5th, with the Coronation, was acted 23 times successively, and 26 on the whole.

Dec. 10. Miser = Shuter : Frederick = Clarke : Clerimont = Hull : Lappet = Mrs. Green : Mariana = Mrs. Hamilton : Harriet = Mrs. Vincent.

11. Not acted 10 years, Henry 4th part 2d. King = Sparks : Prince of Wales = Ross : Falstaff = Shuter : Shallow and Silence are omitted : Hostess = Mrs. Pitt : Doll Tearsheet = Mrs. Green :—with Coronation—acted 22 times.

16. For Middlesex Hospital. Royal Merchant, and Lethe.

22. For General Lying in Hospital, Duke Street, Grosvenor Square. Hamlet = Sheridan : Horatio = Hull.

28. Richard 3d, and Coronation—acted 14 times.

30. King John = Ross : Bastard = Smith : Constance = Mrs. Ward :—with Coronation—acted 6 times.

Jan. 7. By Command. Merry Wives, and Knights.

12. Never acted, Lyar. Young Wilding = Foote : Old Wilding = Sparks : Papillion = Shuter : Sir James Elliot = Mattocks : Miss Grantham = Mrs. Bellamy : Miss Godfrey = Mrs. Burden : Kitty = Mrs. Abegg :—Lopez de Vega wrote a Spanish play, which Corneille adapted to the French stage, as *le Menteur*—Dorante, who has been studying law at Poitiers, opens the play with his servant—makes love to Clarice—talks of having done great things in the German war—is informed by mistake that Clarice is Lucrece—claims the Fete given on the water—tells his father he is already married—that his

wife is too far advanced in her pregnancy to travel—and makes a mistake about the name of his supposed father in law—this play ends badly—Dorante, having been for more than 4 acts in love with Clarice, changes his mind and marries Lucrece.

The Mistaken Beauty, or the Liar, acted in 1661, is a translation from Corneille.

The Lying Lover came out at D. L. Dec. 2 1703—Steele follows Corneille pretty closely as to the main points, but makes one alteration which is far from an improvement—Young Bookwit (the Lying Lover) fights with Lovemore, and, on the supposition that he has killed him, is carried to prison—this gives occasion to a good deal of dull blank verse—Latine, a fellow Collegian to Young Bookwit, is disguised as his servant—this C. was unsuccessful—it is not a bad play, but very inferiour to Steele's other Comedies.

Foote in the Prologue says his piece is taken from Lopez de Vega, (whose play in all probability he never saw) in order to conceal his obligations to Steele—he might easily have taken his Lyar from Corneille, or the Mistaken Beauty, but whether he had seen the Lying Lover or not, let any body judge.

Young Bookwit. Have I kick'd off the trammels of a gown? or does not the tail on't seem still tuck'd under my arm, where my hat is?

Young Wilding. My hat sits easily under my arm, not like the draggle tail of my tatter'd academical habit.

Young Bookwit. But a lusty wench with a fire

shovel at one blow struck down my sword and broke it all to pieces.

Young Wilding. A raw-boned cook-wench struck at my sword with a kitchen poker, and broke it in two.

Foote has little claim to originality, but he has made an excellent C. in 3 acts—he has written the dialogue afresh and with great spirit—his additional character of Kitty is a most happy thought.

22. For the Author. Lyar, 4th time, and last this season, with Minor.

28. Not acted 8 years, Drummer. Sir George Truman = Smith : Vellum = Shuter : Tinsel = Dyer : Abigail = Mrs. Pitt : Lady Truman = Mrs. Ward :—acted twice.

Feb. 2. Never acted, Artaxerxes. Arbaces (son to Artabanes—in love with Mandane) = Tenducci : Artabanes (a Persian General) = Beard : Artaxerxes (the Prince of Persia—in love with Semira) = Peretti : Rimenes (a conspirator—the friend of Artabanes) = Mattocks : Mandane (sister to Artaxerxes—in love with Arbaces) = Miss Brent : Semira (sister to Arbaces—in love with Artaxerxes) = Mrs. Vernon :—this Opera is translated from Metastasio—Artabanes kills Xerxes, the King of Persia—he gives the sword with which he had committed the murder to Arbaces—the sword is found on Arbaces—Arbaces allows that appearances are against him, but protests that he is innocent—in the last scene, Arbaces is about to drink a cup which his father had prepared for Artaxerxes—Artabanes declares that the cup is poisoned, and that he had killed the King—Artax-

erxes condemns Artabanes to death—but, from regard for Arbaces, he changes the sentence to banishment—the Opera concludes with a chorus, in which Artaxerxes is called great *Augustus*—Metastasio refers his readers to the 1st chapter of the 3d book of Justin—he has however only borrowed the foundation of his plot from Justin—all that relates to Arbaces is fictitious—Artaxerxes was acted about 9 times.

“ Then o’er the stage they Folly’s standard bore,
 “ Whilst Common Sense stood trembling at the
 “ door.” (*Rosciad.*)

3. Jane Shore. Hastings = Smith : Dumont = Ross : Gloster = Clarke : Jane Shore = Lady : Alicia = Mrs. Bellamy.

15. Not acted 10 years, Pilgrim. Pedro = Smith : Alphonso = Shuter : Curio = Anderson : Seberto = Davis : Juletta = Mrs. Green : Alinda = Mrs. Vincent :—for the other characters see the end of the season.

22. Funeral. Lord Hardy = Ross : Sable = Collins : Lady Charlot = Mrs. Ward :—see April 21 1758.

March 13. Romeo and Juliet. Capulet = Gibson : (Sparks appears to have had a long illness in the course of this season)—with, never acted, Love Match. Dyer, Clarke, Mattocks, Hull, Dunstall, Mrs. Green and Miss Miller—acted but twice, and not printed—see B. D.

20. For bt of Ross. Never acted there, Jealous Wife. Oakly = Ross : Major Oakly = Shuter : Charles = Clarke : Lord Trinket = Dyer : Mrs. Oakly = Mrs. Ward : Lady Frelove = Mrs. Vincent :

Harriet = Mrs. Lessingham :—rest omitted—Mrs. Lessingham made her 1st appearance at C. G. Nov. 18 1756 as Mrs. Stot.

22. Smith's bt. Comus.

23. Mrs. Hamilton's bt. Rival Queens.

27. Dyer's bt. Comus and Frenchified Lady. Palamede = Dyer : Frenchified Lady = Mrs. Vernon, 1st time.

29. Shuter's bt. Jovial Crew, with a Farce called the Merry Counterfeit—(taken from a Comedy of Mrs. Behn's)—Colly = Shuter : — see False Count D. G. 1682.

April 3. Sparks' bt. Merry Wives—he was ill, and did not act.

12. Henry 5th = Hull :—as this was Easter Monday, Smith was probably at Newmarket—when he became an actor of consequence, he stipulated that he should not be obliged to play on Easter Monday and Tuesday.

13. Clarke's bt. Rival Queens. Lysimachus = Hull :—Clytus is omitted—Clarke in all probability played the part.

16. Mrs. Vincent's bt. Jovial Crew, with Counterfeit Heiress, taken from a Comedy of D'Urfey's (Love for Money). Sir Rowland Rakehell = Bennet : Amorous = Cushing : Myrtilla = Mrs. Vincent : Miss Sprightly = Young Lady, 1st appearance on any stage.

19. Bencraft's bt. Not acted 8 years, Provoked Wife. Sir John Brute = Shuter, 1st time : Constant = Ross : Heartfree = Smith : Col. Bully = Beard : Lady Fanciful = Mrs. Vincent : Lady Brute = Mrs. Ward : Belinda = Mrs. Lessingham : Mademoi-

selle = Mrs. Vernon, 1st time :—with Dragon of Wantley.

21. Dunstall's bt. Old Batchelor. Heartwell = Dunstall : Bellmour = Smith : Fondlewife = Shuter : Vainlove = Mattocks : Sharper = Hull : Lætitia = Mrs. Ward : Araminta = Mrs. Barrington : Belinda = Mrs. Vincent :—rest omitted.

22. For bt. of Mr. and Mrs. Barrington. Romeo and Juliet. Juliet = Miss Hallam, being her 2d appearance on the stage :—with Chaplet. Laura = Miss Hallam.

24. Hull's bt. Not acted 30 years, Twins, or Comedy of Errors, with a new Prologue by Smith—characters by Shuter, Dunstall, Gibson, Hull, &c., Mrs. Ward, Mrs. Lessingham, Mrs. Vincent, and Mrs. Stephens—acted but once—the 30 years refer to an alteration of the Comedy of Errors which came out Oct. 9 1734.

26. For bt. of Collins, and Younger, Prompter. Rival Queens. Clytus = Younger, 1st time.

29. Mrs. Elmy's bt. Comus. 1st Spirit = Ross :—with Marplot in Lisbon.

30. For bt. of Costollo, Mrs. Pitt, and Mrs. Stede. Minor. Foote acted for the last time this season.

May 4. Henry 4th pt. 1st. Falstaff = Shuter : Hotspur = Smith : King = Gibson : Worcester = Hull :—with Dragon of Wantley. Moore = Beard : Gaffer Gubbins = Shuter : Margery = Miss Brent.

5. Love makes a Man. Don Lewis = Shuter.

11. Macbeth, and Merry Counterfeit, 3rd or 4th time.

13. Not acted 5 years, Confederacy. Dick =

Smith : Moneytrap = Shuter : Mrs. Amlet = Mrs. Pitt.

14. Shaw's bt. Venice Preserved. Jaffier = Ross : Pierre = Shaw, 1st time : Belvidera = Mrs. Ward.

24. Henry 4th pt. 2d, with Coronation 67th or 68th time—last play. (*Bills from B. M.*)

The Coronation at this theatre was tacked only to appropriate plays, not to plays with which it had no connexion, as at D. L.

Mrs. Bellamy did not play the latter part of the season—see her Memoirs.

The only printed bill for this season at C. G. is the Pilgrim Feb. 15, which is copied in the above manner by some person, who omitted to notice that Clarke, Collins, and Dunstall acted Roderigo, Mad Welchman, and Mad Englishman, but did not overlook the performers who acted Curio and Seberto—this circumstance, with some difference in the writing, makes it probable, that the Compiler of the bills sometimes employed a person to copy them, who did not know how to make a proper selection of the principal characters—it cannot be supposed that the bills for 2 or 3 of the seasons at C. G. could have been sent to the printers with the omission of so many principal characters as are omitted in the Manuscript—still less can it be supposed that the learned gentleman himself would have omitted them——above 20 of the bills for Henry 5th in this season are copied *at full length* by some Amanuensis.

John Rich died at his house in Covent Garden Nov. 26—He was an admirable machinist, and had a peculiar turn for the invention of Pantomimes, all or

most of which, are said to have been acted 40 or 50 nights—his own acting as Harlequin was inimitable—Jackson, in his History of the Scottish stage, says, “ Rich’s executive faculties were on the wane before
 “ I went to London ; I therefore never saw any of
 “ his public exhibitions, but I have frequently seen
 “ him go through detached scenes in his dining-room,
 “ particularly his catching of the butterfly and the
 “ statue scene ; and on his last revival of the Ser-
 “ cerer, I saw him practice the hatching of Harlequin
 “ by the heat of the sun, in order to point out the
 “ business to Miles, who, tho’ excellent in the line of
 “ dumb significance, found it no easy matter to re-
 “ tain the lesson, Rich had taught him — this cer-
 “ tainly was a master-piece in dumb-show—from the
 “ first chirping of the egg, his receiving of motion,
 “ his feeling of the ground, his standing upright, to
 “ his quick Harlequin trip round the empty shell,
 “ through the whole progression, every limb had its
 “ tongue, and every motion a voice, which ‘ spoke
 “ with most miraculous organ’ to the understand-
 “ ings and sensations of the observers.”

Rich’s stage name was Lun—Churchill says in the Rosciad

“ But think not, tho’ these dastard chiefs are fled,
 “ That Covent Garden troops shall want a head ;
 “ Harlequin comes their chief—
 “ On one side folly sits, by some called fun,
 “ And on the other his arch-patron Lun :
 “ Behind, for liberty athirst in vain,
 “ Sense, helpless captive, drags the galling
 “ chain,” &c.

For Fielding's observations on this childish species of amusement, see Tumble-down Dick Hay. 1737.

Rich had, like his father, for many years done every thing in his power to debauch the public taste—he relied on his Pantomimes and despised the Actors—his company in consequence was often very weak ; and an author for that reason seldom brought a new play to Rich, if he could get it acted at the other theatre—but the stock plays which Rich acted were generally good ones—his fault was, not that he acted bad plays, but that his good plays were often badly acted—he had not talents adequate to the proper management of a theatre, yet let it be ever remembered to his honour that it was not till a little before his death that C. G. was turned into an Opera house.

Rich had a great opinion of his own abilities as an Actor, and was very fond of teaching others—he had made an ineffectual attempt to play Tragedy, (see L. I. F. Oct. 22 and Nov. 10 1715) and his friend Jackson says, he would have preferred acting Cato to 6 persons in the Pit to performing Harlequin to a crowded audience, altho' he alone could receive the profits—Rich's education had been grossly neglected—when Signora Spiletta was performing with great success at C. G. Rich very gravely observed that she did not know how to lay her emphasis—“ I assure “ you Mr. —,” said he, “ the Italians as well as the “ English lay their *Empharsis* on the *Adjutant*”—(*Murphy*)—I have been told from good authority that he always confounded the words turbot and turban—he had contracted a foolish habit of calling

every body Mister—after he had done so to Foote one day several times, Foote grew angry, and asked him why he did not call him by his name—“don’t be “angry,” said Rich, “I sometimes forget my own “name”—‘that is extraordinary indeed,’ replied Foote, ‘I knew you could not write your name, but ‘I did not suppose you could forget it.’ (*Wilkinson.*)

Jackson was one evening playing at cards with Rich, when an author by his importunity obtained admission and reproached the Manager for detaining a Manuscript play for about 3 months without giving him an answer whether it should be performed or not; Rich replied that he was busy in getting up a Pantomime, and had no time to look at Manuscripts—the author desired to have his play returned—Rich referred him to a drawer—but the play in question was not there—Rich then told him, that he might take any of the others, whichsoever he liked best, adding, that it was a thousand to one it might be better than his own, and would answer his purpose as well—the author by perseverance procured his own piece and retired with evident marks of disappointment and chagrin—Garrick seems to have been civil to authors, but he sometimes encouraged expectations, which he had no design to fulfil—on returning a *refused* play, he would assure the author, that he had read it with a good deal of pleasure, that with certain alterations it might do, but that whatever its merit might be, he was under such engagements, that he could not produce it at present, or even for one or two seasons to come. (*Jackson.*)

Every person who offers a new play to a Manager, is entitled to an early and positive answer; and if

Managers would always act openly and decisively, authors would make fewer complaints—or if they did complain, they would (generally speaking) only expose themselves and not the Managers.

Mrs. Hamilton left C. G. at the close of this season—she was in her person rather fat, but tall, she had a good set of features, but was far from elegant; she had black hair, and seldom or never wore powder, a circumstance at that time unusual, but which delighted Rich to the last degree—on her return to C. G. in 1752-1753, she acted many parts of importance, both in Tragedy and Comedy—some of these parts she was afterwards obliged to resign to Mrs. Woffington; but she went on with Rich on an encreasing salary for a length of time—at his death Beard and Bencraft became managers; Mrs. Hamilton stood, as she thought secure, and often intimated to her new masters the consequence she was of, in terms of such vulgar asperity, as made them disgusted with her, but they conceived she was engaged for a term of years, and that they could not get rid of her—on the intended revival of the Lady's last Stake, they allotted her the part of Lady Wronglove, but she had set her mind on playing Mrs. Conquest, tho' her time of life was quite unsuited to the character, and it had been given to Miss Macklin;* Beard

* Wilkinson is not correct—in 1760-1761 when Miss Macklin was engaged, Rich was alive—and in 1761-1762 Miss Macklin was not engaged.

threatened to fine her £20 if she persisted in refusing to act *Lady Wronglove*—this so enraged her, that, in an evil hour, she told Beard, that there was a secret clause in her article with Rich, by which the agreement was not to continue in force with any future manager; this, instead of awing Beard as she expected, was received with a bow of acknowledgment, and she was assured that at the end of the season she would be at full liberty to go where she pleased.

Having by this act of folly deprived herself of a good engagement, she had no resource but to offer herself to Mossop at Smock Alley—she was ill received at Dublin, and not tolerated in any part, but Mrs. Peachum—in the summer she imprudently married a person of the name of Sweeny—(she had before lost £2000 by her husband Hamilton)—she became distressed, and Wilkinson met with her in a little company at Malton, in Yorkshire, where she was acting the Nurse in *Romeo and Juliet*—at her earnest request he engaged her for the York Theatre—in Jan. 1772, she made her first appearance in her established character of Queen Elizabeth, and was well received; but unfortunately as she was playing *Lady Brumpton*, her false teeth, being worn out with long service, gave way; she retired in confusion, and was obliged to mumble through the remainder of her part as well as she could—her last appearance at York was in Mrs. Heidelberg—she went to London, and was treated with peculiar kindness by her old friends Mr. and Mrs. Hull; she was assisted by the charitable contributions of the performers, and died wardrobe keeper and dresser of the Richmond thea-

tre, where of course her stipend must have been small. (*Wilkinson.*)

The distress in which she was involved was the immediate occasion of the institution of the Theatrical Fund, which had been in contemplation for some years.

Tho' one is sorry for Mrs. Hamilton's misfortunes, yet the manner in which she involved herself in them, is truly ludicrous—it may serve as no bad hint to performers, not to think themselves of too much importance.

Mrs. Hamilton, on being dismissed from C. G., was still impressed with the notion that the managers would be obliged to recall her—that she might not be too far out of the way, she engaged herself at Bath—one evening the Provoked Husband was the play—Mrs. Lee was announced in the bills for Lady Townly—Mrs. Hamilton, as the superior actress, claimed the part, and when Lord Townly had finished his soliloquy, Mrs. Lee and Mrs. Hamilton both entered as Lady Townly—Mrs. Hamilton entreated the audience in the most earnest manner that she might have the preference. (*Mrs. Fleming of Bath.*)

Mrs. Hamilton's characters—selection only.

Mrs. Hamilton (then Mrs. Bland) was at C. G. in 1745-1746—in the summer of 1746, she played 3 or 4 decent parts, but in general her characters were of no importance while she continued at C. G.,

which was for 3 seasons—in 1748-1749 she went to Dublin, where she acted Mariana in the Miser—Alicia, &c.

In 1752-1753 she was engaged at C. G.—(being still Mrs. Bland)—she acted Clarinda in S. H.—Leonora in Revenge—Lady Brute—Portia in M. of V.—Sylvia in R. O.—Lady Jane Gray—Lady Townly—Hypolita—Mrs. Sullen—Charlotte in Refusal—Jane Shore—Millamant—Louisa in Love makes a Man—Lætitia in O. B.—Lady Touchwood—Lady Sadlife—*Queen Elizabeth in Jones' Essex—Hermione in D. M.—Portia in J. C.—Lady Hartwell in Wit without Money.

1753-1754. Lady Brumpton—Rosalind—Æmilia in Othello—Arpasia in Tamerlane—Bizarre—Berinthia in Relapse—Cleopatra in All for Love—Mrs. Ford—Angelica in Love for Love.

1754-1755. As Mrs. Hamilton—Amanda in Love's last Shift—Lady Lurewell—Queen in Richard the 3d—Queen in Spanish Fryar.

1755-1756. Flora in Country Lasses—Myris in Busiris—Andromache.

1756-1757. Angellica in Rover—Catharine in C. and P.—Aurelia in Twin Rivals.

1757-1758. Zara in M. B.—Mariana in Miser—(she had probably played the part from 1753-1754)—Roxana—Prophetess—Mrs. Brittle—Anne Lovely.

1759-1760. Maria in Nonjuror—Biddy Tipkin—Lady Macbeth—Leonora in Sir Courtly Nice.

1760-1761. Estifania—Arabella in Wife's Relief.

Mrs. Elmy's name does not occur in the London bills after this season—she appears to have been a good actress so far as her natural powers would enable her to be so—Chetwood in 1749, says—“ Mrs. Elmy had more spirits in a private room than on the stage, which was owing to her weak voice, but there she meant very well ”——In the State of the Stage, 1753, it is said, “ Mrs. Elmy's merit in many parts is very conspicuous ; to the Lady in Comus, Lady Grace in P. H., &c. she does great justice ; in short, where good sense, ease, and gentility are the distinguishing characteristics, few appear to more advantage ”——Wilkinson tells us that she had a good understanding, and that when he was very young, she, knowing his inclination for the stage, corrected many of his faults ; adding that he should never forget her lessons on pronunciation, manners, and characters ; nor her merit in Octavia, Lady Grace, and Mrs. Marwood——Mrs. Elmy lived to a great old age—Mr. Harris of C. G. told Mr. Dimond (some time after 1800) that Mrs. Elmy was still alive, and living on a small annuity, which hardly enabled her to meet the exigencies of the times.

HAY. 1762.

Foote brought out the Orators this summer, in which he makes some of the characters speak from the boxes as being part of the audience—as Foote was conversant with old plays, there can scarcely be a doubt but that he borrowed a hint from Plot and no Plot*—Colman, who has done the same in the Manager in Distress, probably imitated Foote—the Orators has not the most distant shadow of a plot, it is only a set of Comic Lectures on Oratory—it is very well written and has a good deal of cleverness in it, but is not equal to the generality of Foote's plays, as consisting merely of detached scenes.

Foote acted the Lecturer himself—his Pupils were Weston, Bannister, J. Palmer, &c.—John Palmer has been said to have made his 1st appearance in Harry Scamper; this is certainly a mistake, but he probably acted the character.

In the 2d act, Foote makes a joke on a jury of Ghosts taking their corporal oath, not knowing that a corporal oath is one taken on the Corporale, or cloth covering the consecrated elements, as Paley tells us—in Richard 3d, Richmond says—

“ And then as we have ta'en the Sacrament

“ We will unite the white rose and the red.”

* It is not improbable that Foote might see Plot and no Plot when revived at C. G. April 23 1746.

Hollinshed (as quoted in a note by Steevens) says “the Earl himself took a *corporal* oath to marry the “Lady Elizabeth, daughter of Edward 4th.”

Wilkinson gives us two speeches which Foote used to introduce as Peter Paragraph, but which were not printed—by Peter Paragraph Foote meant George Faulkner the well known printer in Dublin, who had lost a leg.

George Faulkner brought an action against Foote—see Orators in B. D.—Wilkinson says, it is a whimsical truth, that Faulkner himself actually printed, published, and sold the Orators—Wilkinson, in the 4th Vol. of his Wandering Patentee, has given us the trial of Samuel Foote Esq. for a libel on Peter Paragraph—performed at the Hay. in 1763—written by Foote—printed from his own hand-writing—characters—The Judge = Lewis Sen. : Counsellor Demur (against Foote) = Foote : Counsellor Quirk = Kennedy : Foote = Foote :—Scene—the Four Courts, Dublin—the same as the King’s Bench in London—Foote, when retired from the Court, slipped off the Counsellor’s wig and gown, and appeared as himself——this little piece has considerable merit—Cooke has reprinted it in the 3d Vol. of Foote’s Memoirs—he has placed Foote’s name to Quirk, and Kennedy’s to Demur—this is a strange mistake ; as after the Court is broken up, the piece concludes with a short conversation between Foote in *propria personâ* and Quirk.

END OF VOL. IV.

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